

YAŚODHARACARITA
OF
VĀDIRĀJA

PUBLISHER :

S. B. Shapeti, M.A.
Offg Registrar
Karnatak University
Dharwar

PRICE . Rupees 5/-
April, 1963

PRINTER :

K G Sharangpan
Aryabhushan Press
915/1 Shivajinagar,
Poona 4

VĀDIRĀJA'S YAŚODHARACARĪTĀ

A LITERARY EPIC

WITH

A Sanskrit Commentary by Lakṣmaṇa

Critically edited

with

! : VARIANT READINGS, ENGLISH INTRODUCTION AND TRANSLATION

BY

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with a FOREWORD

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KARNATAK



UNIVERSITY

DHARWAR

1963

वादिराजविरचितं
य शो ध र च रि त म्

महाकाव्यम्

लक्ष्मणकृतव्याख्यया समन्वितम्

सम्पादकः आङ्ग्लपीठिकाकारः भाषान्तरकारश्च
डा ॥ के. कृष्णमूर्तिः

बनारस विश्वविद्यालय

धारवाह

१९६३

Dedicated

to

Dr. D. C. Davate, M A (Camb.)

Vice-Chancellor, Karnatak University, Dharwar

in token of

high regard and gratitude

for his kind interest in and encouragement of

Sanskrit Studies.

FOREWORD

The story of Yaśodhara has maintained a sustained captivation for centuries together, with the result that many authors have expended their poetic talents and narrative gifts on the elaboration of it in different languages of our land. The initial motif of the tale is a queen's degrading infidelity to her noble and loving husband who, along with his mother, is finally administered poison by her; and this has been superimposed by the fundamental concepts of Śramanic ideology, such as the doctrine of Ahimsā (even in intent), the theory of rebirth, and the inviolable and undiluted moral law that one can never escape the consequences of one's thoughts, words and acts. These and allied concepts have been oft repeated by Jaina authors in all their narratives with a view that the erring man and woman might learn a lesson for the well-being of themselves and of others, both in this world and in the next. The story of Yaśodhara has proved quite suited for propagating these ideas; and naturally, many authors have tried their hands on it.

After the work of Prabhañjana (which is no more available) the most significant Tales of Yaśodhara are the *Yaśastilaka* of Somadeva (A. D. 959), the *Jasahara-caru* of Puspadanta (who finished his *Mahāpurāna* in (A. D. 965), and the *Yaśodhara-carita* of Vādirāja which is being presented in this edition.

Somadeva is well-known for his massive scholarship. His *Yaśastilaka*, in addition to its literary and stylistic excellences of a prose romance

in Sanskrit, is a veritable encyclopædia of a theologian of the middle ages who is out for moral and religious edification. Puspadanta's poem attracts us for its composition in the popular Apabhramśa dialect, rich in vocabulary and catching on account of its metrical patterns. Vādirāja's kāvya has its own individuality and striking features. It possesses an artistic unity, its descriptions are proportionate, and its expression is precise, natural and figurative. The arrangement of plot and the flow of narration are masterly; and its moral instructions are effective, often satirizingly slashing at contemporary evils. Vādirāja is seen here as a mature poet. In his flow of poetry, as the Editor puts it 'Not a word is in excess' and 'the figures of speech come at the poet's bidding.' 'In sheer poetic quality it [i.e., the *Yasodharacarita*] is second to none in Sanskrit literature; and as the shortest and sweetest Mahākāvya, it is entitled to a singular place in the history of Sanskrit poetry. It is short in compass, modern in theme, and moralistic in tone—a rare combination indeed.' The episodes of rebirths are often looked upon as boring; but they supply opportunities to a resourceful author to multiply his characters, both human and sub-human; and Vādirāja has ably turned them out to his advantage. 'The animals in this poem not only afford entertainment, but also serve to analyse human motive with unerring discernment and act as good commentators on the vanity of life.'

As a result of the researches of various scholars, so studiously summarised by the editor in his Introduction here, we possess now a good deal of definite informa-

tion about Vādirāja as well as about his date, place and works.

Vādirāja belonged to the Nandi Saṃgha of Jaina teachers. Śrīpāla was his grand-teacher; Matīcāgata, his Teacher; and Dayāpala, the author of the *Rūpasiddhi* on the Sanskrit Grammar of Śākatāyana, was his co-student. His residential colony was Simhapura, either modern Singavaram (Dt. Tanjore) or Singatta-kuricchi (Dt. Trichy) in Tamilnādu. He was a contemporary, and highly honoured at the court, of the Chālukya king Jagadekamalla Jayasimha II (A. D. 1018 to 1042). The area of his activities lay both in Karnātaka and Tamilnādu of the present day, as borne out by literary and epigraphic references to him. Vādirāja has to his credit two Sanskrit poems: the *Pārsvanāthacarita* (completed in A. D. 1025), the opening verses of which have proved of great referential value, and the *Yasodharacarita*. Of his two Nyāya works, the *Nyāyarinicayamaana* has turned out to be important not only for its logical exposition but also for its having enabled the scholars to reconstruct the original text of Akalanka which otherwise was not available; and the *Pramananirnaya* is a useful manual. And lastly his *Ekibhāvastotra* is a hymn in Sanskrit, full of devotion. Vādirāja himself speaks of his eminence as a grammarian, logician, poet and a man of religion. So far, no work of Vādirāja on grammar has come to light. He is lavishly praised both as a poet and as a philosophical disputant by his contemporary and subsequent writers in Sanskrit and Kannada and also in some inscriptions. His various titles as well bear testimony to his outstanding gifts.

Though the *Yasodharacarita* of Vādirāja was neatly printed some fifty years back, a more authentic edition of it equipped with the necessary critical accessories and along with a detailed study of Vādirāja as a poet was a desideratum. DR K KRISHNAMOORTHY, Karnatak University, has brought out here a critical edition of it which is a model of its kind. The text is critically presented along with the Sanskrit commentary of Laksmana (C 1550 A D), neatly edited and published for the first time. The masterly Introduction takes stock of the earlier researches and brings^s out all the salient facts about Vādirāja and his works. The *Yasodharacarita* is thoroughly studied bringing out its position among other works of its kind and presenting a critical estimate of its characters and of its literary qualities in the broad perspective of Sanskrit literature. A detailed study of the Sanskrit commentary has become quite fruitful. DR K. KRISHNAMOORTHY has undoubtedly given by his thorough study a worthy position to Vādirāja rightly deserved by him in the galaxy of Sanskrit poets.

A continuous presentation of the Sanskrit text without the Sanskrit commentary coming in between, would have been more helpful to the reader of the *Yasodharacarita*. May be, in giving the Sanskrit commentary immediately after each verse and in giving a lucid English translation at the end, the editor hopes that the *Yasodharacarita* might find a place in the Sanskrit courses of our Universities. I have no doubt that such a hope is justified; and sections from the *Yasodharacarita*, on their own merits, can easily take place of a few cantos of the *Raghuamśa* of Kālidāsa or some select passages from the *Rāmāyana* of Vālmiki.

The description of the Mss of Lakṣmana's commentary seems to be repeated on pp 3-4 and 77-8 of the Introduction His suggestion that Kattagā stands for the river Ghataprabhā need not be easily ruled out, but can it not be just a Kannada name of the river *Kṛṣṇā*, with the *l* suffix, i. e. in Sanskrit, *Kṛṣṇa* (*kā*)? Kattu or Kittu is a well-known household equivalent of the name *Kṛṣṇa* in Kannada. Rāmacandra is not a Tīrthaṅkara, but one of the Śalākāpurusas in Jaina theology (p 47 of the Intro) A thorough orthographical consistency in presenting the Sanskrit commentary would have been more welcome Often inverted commas put for the quotations are not quite precise, but look like intruders They could stand better at the close of complete words rather —*nirānam' ityamaraḥ* than —*nirāna' mityamaraḥ* (p. 90) These minor points may be attended to in the next edition

DR. KRISHNAMOORTHY deserves the gratitude of all earnest students of Sanskrit literature for this critical edition of the *Yasodharacarita* equipped with a learned Introduction and a careful English Translation of the text

KOLHAPUR }
6-4-63 }

A N UPADHYE

PREFACE

It was in June 1960 that the need for a critical edition and study of Vādirāja's *Yaśodharacarita* was first brought home to me by Prof. D. L. Narasimhachar of Mysore in the course of a personal talk; and it received encouragement from my other teachers, Prof. T. N. Srikantiya and Prof. N. Sivarama Sastry, when I broached this idea with them. Sri H. Deveerappa, Director, Oriental Research Institute, Mysore, helped me by getting an authorised transcript of the Ms in his Institute within a week of my request to him. Dr. P. K. Gode, of the Bhandarkar Oriental Research Institute, Poona, was equally considerate in providing me with a transcript of the Poona Ms. I found from Sri K. Bhujabali Shastri's Descriptive Catalogue of Mss at Mudabidre (South Kanara) several Mss of the work and wanted to consult them personally. Dr. D. C. Pavate, Vice-Chancellor of the Karnatak University, was good enough to sanction my tour to Mudabidre as part of my official work, and in this connection Dr. S. C. Nandimath, Dr. A. N. Upadhye, Sri K. S. Dharanendraiya, Director of Literary and Cultural Development in Mysore, and the Registrar, Sri S. S. Wodeyar favoured me with kind letters of introduction. At Mudabidre I cannot forget the kindness I received at the hands of Pandit K. Bhujabali Shastri, Jaina Siddhant Bhavan, His Holiness Sri Pārshvakīrti Mahaswāmīgalu of the Dānashālā Matha, Pandit Nagaraja Shastri, the Officer-in-charge of the Mss. Library of the Matha, and Sri Devakumar Jain of the local High School. All these gentlemen spared no pains to make my stay there comfortable and gave me every facility for copying the

Ms. Sri B S Sarangmath, then my student, and now teacher in the Government High School, Jamkhandi, accompanied me enthusiastically to Mudabidre and assisted me in the work of collation day and night.

After my return to Dharwar, the work of securing the out-of-print texts and references would have proved unsurmountable but for the kindness of Dr. Upadhye who freely spared works from his personal library for my use whenever I approached him and for the tireless efforts of the University Librarian, Sri K. S. Deshpande, in borrowing them for me from other libraries. Some books were also lent to me by Pandit Bhujabali Shastri; and it was he again who procured for me the Ms from Arrah. Dr. Upadhye has added to my debt by offering me very valuable suggestions from time to time while the work was in progress, by improving parts of my typescript and finally by writing his learned Foreword.

The work is thus a result of many-sided help received and I offer my grateful thanks to all the gentlemen who have made this work possible. I am deeply indebted to the authorities of the Karnatak University and to the Director of Publications in particular for having taken this up as a University publication and for having done their best in arranging for its speedy release. If the errata slip is negligibly small, the credit goes partly to the efficient proof-reading arranged by the Aryabhushan Press.

One misprint of a serious nature which has escaped my eye even while preparing the ERRATA is on page 17 in paragraph marked (3) regarding the date of the

Parśvanāthacārita : The correct date is 1025 (as stated on page 26) and not 1050 as printed. Readers are requested to make this correction.

Since the erudite Foreword of Dr. Upadhye leaves nothing to be added regarding the nature and value of this work, and since my Introduction dwells at length on the details, I have confined myself to thanksgiving in this Preface. I hope and trust it will be received with sympathy by those interested in Sanskrit learning.

DHARWAR }
12-4-1963 }

K. KRISHNAMOORTHY

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INTRODUCTION

1. Sanskrit Text

The text of Vādirāja's *Yasodharacarita* presented in this work represents the form in which it was known to its only ancient commentator, Laksmāna, whose commentary is also published here for the first time.

For purposes of recording the variant readings, the following manuscript and printed material has been utilized :—

I. Palm-leaf Manuscripts in the Jaina Dānaśālā Matha, Mudabidre (S. Kanara) :—

1. A-No. 703 (with marginal notes in Kannada)
2. B-No. 225 (very old)
3. C-No. 578 (the oldest , appears to be at least
400 years old)
4. D-No. 767 (some leaves missing at the end)
5. E-No. 205 (quite old)
6. F-No. 816 (about 200 years old)
7. G-No. 799 (ditto)
8. H-No 132 (ditto)

All these are palm-leaf manuscripts in Kannada characters. None of them, unfortunately, record any date

II M-Transcript of a palm-leaf Ms. (in Kannada characters) in the Mysore Oriental Research Institute.

III. P-Transcript of a palm-leaf Ms in Devanagari, No 1467 of 1886-92 in the Govt Manuscripts Library, Bhandarkar Oriental Research Institute, Poona.

- IV. Ar-Palm-leaf Manuscript in Kannada characters No. 164 in the Jaina Siddhānta Bhavan, Arrah (Bihar) A few leaves are missing at the beginning and in the end.
- V. T-Printed text edited by T. S. Kuppaswami Sastri (General Editor-T. A. Gopinatha Rao), and published in the Saraswati Vilas Series, Tanjore, in the year 1912

The above also includes scrappy notes in Sanskrit, called 'Ranganāthiyā padadīpika,' on stray verses of the text, besides an Introduction in English by the general editor, and a Sanskrit Introduction by Kuppaswami Sastri.

Regarding this *editio princeps*, Gopinatha Rao states in his Introduction as follows:—

“In editing *Yasodharacarita* the following three palm-leaf mss. in *grantha* character have been consulted, viz. (A) from Tanjore, (B) from Nerkunam, and (C) from Venkunam. Of these the text of the Ms. (C) being the most reliable, has generally been adopted ”

It does not, however, record any variant readings.

The present *critical* edition, has thus the advantage of richer manuscript material representing different linguistic areas, besides the help of the only old commentary, extant today in Ms. Though the above material has been carefully collated, the present editor has restricted himself to record only significant variants. Palpable scribal errors, idio-syncretisms like confusing the *īraṇa* for the *dirgha* and the *alpaprāna* for the *mahāprāna* (both these are quite usual in old Kannada palm-leaf Ms.) in which the Ms. abound, and variants which

do not constitute a meaningful word, are not recorded in the footnotes. Even a random comparison of the present edition with the *editio princeps* will reveal how it is an improvement, and more reliable, in respect of correct readings

The eight Mss. at Mudabidre seem to be descendants of one and the same family as they show only minor variations. The commentator's readings too confirm to this text tradition. Therefore, while readings of M, P, Ar and T are throughout fully recorded in the footnotes without any omission, only important variants of the rest are noted. The total No. of verses in our Text is 294 (or 295 since in I1I 6 we have really 2 verses marked 6a and 6b) and this comes close to the No. 296 mentioned by Hiralal in describing Mss. in C. P. and Berar (Nagpur, 1926). For other Mss. of the *Yasodharacarita*, duly reported, see the *Jinaratnakosa* (Poona, 1944) P. 319, No. XIV.

2 Sanskrit Commentary

The Sanskrit Commentary of Lakṣmaṇa, published here for the first time is based on the following four Mss., all of them deposited in the Jaina Dānaśālā Maṭha Mudabidre (S. Kanara) —

1. No. 199 :

size : 19½' × 2'.

folios . 32.

lines : 8.

letters in a line 80 to 84

date : about 300 years old.

condition Worm-eaten, partly damaged
but mostly accurate

2. No 812

size :	12½" × 2¼".
folios	26.
lines	13
letters in a line	52 to 56
date	about 200 years old.
condition	Fairly written with a few spelling mistakes.

3. No 242 :

size	13½" × 1½' .
folios	41.
lines	8.
letters in a line	50 to 54.
date	about 150 years old
condition	good.

4 No 303

size	19½" × 2'.
folios	33
lines	8.
letters in a line	54 to 58.
date	about 150 years old
condition	very good

These four Mss. of the commentary, again, look like copies of each other without any significant variants. Hence no variants have been recorded in this edition.

3. Vādirāja's date, place etc.

We may take a brief survey of the research work done by scholars over the last fifty years before we sum up our conclusions :—

The term Vādirāja or ' King of debators ' appears on the face of it to be a title rather than a proper name ; and T. A. Gopinatha Rao¹ put forward the hypothesis that Vādirāja's proper name was Kanakasena, " who, in an inscription (No. 35 Nagar Taluk, Shimoga Dt.), is said to have been the *guru* of the Ganga King Rāya Rāchamalla and in another of Jayasīma Chakravarti (No. 17 Belur Taluk, Hassan Dt.) and that he had for his disciples Oḍeyadeva *alias* Śrīvijayadeva, Puṣpasena, etc. (No. 35 Nagar Taluk, Shimoga Dt.). ... His disciple Śrīvijaya was the *guru* of Būtuga Permmadi (No. 17 Belur) who, we know, reigned about 950 A. D. Taking all these facts into consideration, it is certain that Kanakasena Vādirāja lived in the second half of the 10th century A. D. "

It appears indeed strange to us how this editor could have ignored the indubitable piece of internal evidence recorded in the Sanskrit Introduction of the joint editor, Kuppaswami Sastri, in the covers of the same book², viz., that one of Vādirāja's works, the *Pārsvanāthacarita*, was composed in 1025 A. D., and therefore the author was to be assigned to the second quarter of the 11th century.

It appears all the more strange that it should have passed muster with illustrious scholars like Johannes Hertel and A. B. Keith. In his notes to *Paṭagopā'acarita*

1. Introduction to Yaśodharacarita (Tanjore, 1912), p. 5.

2. *Ibid.*, Sanskrit Introduction, p. 4.

of Jinakīrti edited by him³, while explaining a cross reference to the story of Yaśodhara, Hertel summarises the version of Vādirāja and observes —

“Sein Eigentlicher Name was Kanakasena. Er war ein berühmter Gelehrter. Sein Schuler Śrīvijaya was der lehrer Būtuga Permmadis, der um 950 n. chr. regierte. Vādirāja lebte also im 10. Jahrhundert.... ”⁴

which is nothing but an echo in German of Gopinatha Rao's statement. We call this strange because Dr. Hultzsch had already examined the question thoroughly and published his conclusions in the form of an article⁵, as early as 1914. He had authoritatively and conclusively shown on the basis of a number of inscriptions⁶ how Kanakasena *alias* Vādirāja (I), the *guru* of Būtuga was an earlier pontiff, and quite different from the author of the *Yaśodharacarita*, whom he designates Vādirāja II. The latter was a *guru* only of the Western Chālukya king Jayasīma (II), *alias* Jagadekamalla (I) (1018 to 1042 A. D.) and had nothing to do with the earlier Ganga king Būtuga or Rācamalla I (of 940-953 A. D.). The former, Vādirāja I (or Kanakasena) was the pupil of Vimalacandra⁷, a co-pupil of Paravādimalla—Śrīpāladeva⁸, and a *guru* of king Rācamalla (I)⁹,

3 *Geschichte von Pala und Gopala*, (Leipzig, 1917)

4. *Op cit.* p. 146.

5 *Die Digambaras von Mysore*, ZDMG, 68 Band, p 698 f.

6. *Epigraphia Carnatica*, V. 117, VII. 260, V. 405; VIII 255, 257, 260, 367, Mallisena Epitaph of Śrāvānabelagola, VIII 262, VI 45, etc.

7. *Loc cit.* VIII 255

8 *Loc cit* V. 117, 557, 441.

9. *Loc cit* VIII. 255, 257, 260.

But the latter, Vādirāja II (or the author of *Yasodharacarita*) was the pupil of Matīsāgara and a co pupil of Dayāpāla, the author of *Rūpasiddhi* (a grammatical treatise illustrative of *S'akataṅyana-vyākaraṇa*)¹⁰

According to Hultzsch, Dayāpāla and Śrīvijaya-Odeyadeva were pupils of Kanakasena-Vādirāja (I) also¹¹ This Kanakasena was the family preceptor of Gangas, including Butuga and Rakkasaganga Permānadi (978 A. D.)¹² He thinks that the above Śrīvijaya-Odeyadeva cannot be identical with Odeyadeva-Vādibhasimha who was a pupil of Puspasena, and author of the *Kṣatracūdāmanī*

Hultzsch believed that Ajitasena-Vādibhasimha was a pupil of our Vādirāja (II)¹³, and a *guru* of the Yadava king Ereyanga as well as the Sāntara king Tailuga (I) (1103 A. D).

This overwhelming epigraphical evidence marshalled by Hultzsch was overlooked not only by Hertel but also by Keith who followed Hertel in his account of Vādirāja's *Yasodharacarita*. Keith states¹⁴:—

“The Jains naturally enough aimed at vying with the classical epic, and we have in the *Yasodharacarita* of Kanakasena Vādirāja, a resident of the Dravida country, whose pupil Śrīvijaya flourished about

10 Mallisena Epitaph, verse 34 f (Translated into English by Hultzsch in *Epigraphia Indica*, Vol III p 184 ff

11 *Epigraphia Carnatica* VIII, 264, 255, 257, 260, V 117, 257 VI 45

12 *Epigraphia Indica*, V 173

13 *Loc Cit* V 117, 257, 400, VI 45, VIII 262 f VI 121 f.

14 *History of Sanskrit Literature*, (Oxford 1928), p 142

A. D. 950, a *Kāvya* in four cantos with 296 verses. Its contents agree with the *Yasastilaka* of the slightly later Somadeva, showing that the tale must have been then current; the two versions differ slightly in content but not in spirit."

Even Dr. P. L. Vaidya has accepted Keith's opinion without verification in his edition of Puspadanta's *Jasaharacaru* (p. 25, Introduction) Sri K. V. Raghavachar has retained the error in his edition of Kannada *Yasodharacarita* by Janna (3rd edition, 1961, Mysore, p. xix). Dr. S K. Belvalkar erroneously identifies Vādirāja with King Jayasimha himself in his *Systems of Sanskrit Grammar* (p 72).

The credit of having ably exposed many of the errors in the above statement goes to Dr. A. Venkatasubbiah.¹⁵ In addition to the inscriptional references noted by Hultzsck, Dr. Venkatasubbiah adduces the evidence found in the *Pravastu* of Vādirāja (II)'s philosophical treatise—*Nyāyavimśaya-ūarana* to prove that our Vādirāja who exclusively held the title of *syādīāda-vidyāpati*, *sattarka-sanmukha* and *Jagadekamalla-īādin* could have written "his *Yasodharacarita* at some time after 27th October 1025 and before Jayasimha's death in 1042 A. D."¹⁶ He adds —

15 *Vādirāja's Yasodharacarita*, ZII Band 7, Heft 2, p 179 ff

The present editor is highly indebted to Dr A Venkatasubbiah for the gift of an off print of this valuable article. The error in question was noticed by Prof D L Narasimbachar also in his article in Kannada on Janna and Vādirāja—*Journal of the Kannada Literary Academy*, XV, 4.

16. *Loc cit* p 180.

“ It is true that, as stated by Hertel (*loc. cit.*), Keith and Hultzsch (*loc. cit.* p. 697), Śrīvijaya was the disciple of Kanakasena Vādirāja ; but he did not flourish in about A. D 950 as these scholars have said. Nor did Kanakasena Vādirāja live before 940 A. D as stated by Hultzsch (p. 696, *loc. cit.*). For on the one hand, his *guru* Śrīpāladeva was the contemporary of King Kṛṣṇa (see the Śravana-Belgola inscription No. 67 in Ep Carnatica, II², p. 25 who has to be identified with the Rāstrabūta Kṛṣṇa III (A D. 945-956 .), and on the other hand, his disciple Srīvijaya was the *guru* of the Ganga Princess Cattaladevi, Udaya Santara and Barma-Sāntara who made a grant in A D 1077 to Śrīvijaya's disciple Kamalabhadra ”¹⁷

Another important question discussed by Dr. Venkatasubbiah in the above article is the place of Vādirāja (II) .—

It is true that Kanakasena Vādirāja, Matisāgara and Vādirāja II were all pontiffs (see Hultzsch, *loc. cit.*) of the Arungalānvaya of the Nandī-sangha of the Dravida-sangha (or Dravida Gana). But it does not follow therefrom that Kanakasena Vādirāja was a resident of the Dravida or Tamil

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17. For a fuller discussion of the Age and works of Śrīvijaya *alias* Odeyadeva, and identification with Vādībhasmha the author of the *Ksatracudama* is and *Gadyacintamani*, Vide—Dr A Venkatasubbiah, JBRAS, Vol III (N S) 1927. This identification is not acceptable to Dr A N Upadhye who says—“As long as the title Vādībhasmha is not associated with Śrīvijaya-Odeyadeva, the question of identification remains open ” —Introduction to *Jīvandhara campu* (Bharatiya Jñāna Pīṭha Kashi, 1958) p. 16

country. For we learn from verse 2¹⁸ of the *Pārsvanāthaprasasti* that Śrīpāladeva, the *guru* of Matisāgara, was, like his grand-disciple Vādirāja II (see the verse portion...*simhapuresvarena ractā*, from the *Nyāya-viniscaya-vivarana*), the chief of Simhapura; and this indicates that Simhapura was the seat of the pontiffs of this line. Now Simhapura corresponds, as pointed out by R. G. Bhandarkar in his *History of the Deccan* (Bombay Gazetteer 1896, Vol. I, Part 2, p. 96) to modern Sihur which seems to be a village in the Kannada division of the Bombay Presidency, and it would hence follow that the pontiffs of the above-named line lived in the Kannada country. This is also shown by the fact that epitaphs are found in the Kannada country of some of the *gurus* of this line who died there. See, for instance, Ep. Carnatica VI, p 165, which contains the epitaph, incised on rock, of Ajitasena Vādibhasimha who was a disciple of Śrīvijaya, the *sadharmā* of Vādirāja II, *ibid* II pp. 23 ff. (Ep. Indica III, 184 ff), which contain the epitaph of Mallisena-maladhārī-deva, who was the disciple of the above-named Ajitasena; *ib d.* VIII p. 265, which gives the epitaph of Puspasena, *ibid.* III, p. 172 which gives the epitaph of Candraprabha, and *ibid.* X, p. 220 which gives the epitaph of Gunasena. All these *gurus* belonged to the above-mentioned Aruṅga-

18 ' *tasmin abhūdadbhūta-samyama-srīstravīdyā-vidyā-dhara-gīta-kīrtih | sī rih śrayam Simhapuraska-mukhyaśi Śrīpāladevo naya-ṛarīmasatī ||* '.

We will have occasion to consider this more fully in a later section.

lanvaya of the Dravida-sangha and their epitaphs are all in the Kannada country." ¹⁹

The next noteworthy scholar who attempted to give a full account of Vādirāja, his date and works, is Sri Nāthuram Premi. In his very well documented and authoritative chapter on Vādirāja in his Hindi work — *Jain Sāhitya aur Itihās*²⁰ (pp 291-299), the only additional investigation we find is of the place *Kattagā-tira bhūmi* where Vādirāja's *Pārsvanāthacarita* was composed as expressly mentioned by him in the colophon of that work. He finds it difficult to make out the expression as it is amends the reading into *Kattagerita bhūmau* and explains it as referring to 'Katgeri', now a village and Railway station near Bagalkot (Bijapur District) on the Hubli-Sholapur line²¹. He opines further that this must have been a capital of Jagadekamalla Jayasimha.

Nāthuram Premi also notes for the first time another Vādirāja (III) who succeeded our author in the succession-lists of the same Dravida Sangha. This last Vādirāja is referred to in two epigraphs at Śravana-Belgola — one of 1125 A D and the other of 1200 A D and we learn from these that the Hoysala ruler Visnuvardhana gave a village as gift to Śrīpāla Traividya, who was posterior to Vādirāja II in the same *guruparamparā* and who was the *guru* of Vādirāja III, and when Śrīpāla died, his pupil Vādirāja III got a

19 ZII pp- 181-?

20 Bombay 1956 (2nd revised edition) [The First edition appeared in 1942]

21 *Op cit* p 293. This identification has been followed by Sri Mahendrakumar Jaina also in his Hindi Introduction to *Nyayavivāda ājivitarāsa* (Kashi 1944), p 60

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18 ¹ *tasmin abhūdadbhūta-saṁśyama-srīstravīdyā-vidyā-dhara-gīta-kīrtiḥ | sī rih svāyam Simhapuraska-mukhyaḥ Śrīpāladevo naya-vartmasatī ||*.

We will have occasion to consider this more fully in a later section

lānvaya of the Dravida-sangha and their epitaphs are all in the Kannada country." 19.

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temple of Jina constructed in his memory. In a footnote the learned author notes that this last Vādirāja was the *guru* of the Ganga king Rācamalla IV or Satyavākya.²²

The identifications of Simhapura and *Kattagāfirabhūmi* proposed by the above scholars seem to us entirely unwarranted. There are indeed quite a number of 'Simhapuras' already recorded in ancient Indian geography, *e. g.*, one in the Punjab identified by Cunningham with Katās in the District of Jhelum,²³ one referred to by Hiuen Tsang on the Western bank of the Indus as a dependency of Kashmir,²⁴ the one mentioned in the Mahābhārata as conquered by Arjuna²⁵ and the one famous in Jaina Purāna. We are not concerned here with any of these because they are not in any way proximate to the territories of Jagadekamalla Jayasīma. Dr. Venkatasubbiah quotes the authority of R. G. Bhandarkar to identify our author's Simhapura with modern Sihur, "in the Kannada division of the Bombay Presidency". But this is all erroneous because Bhandarkar has nowhere in his book located Sihur "in the Kannada division of the Bombay Presidency", but only said that linguistically 'Sihur' is a modernisation of the form 'Simhapura'. The identification is thus only Dr. Venkatasubbiah's, and it is not borne out by facts. According to the *Bombay Gazetteer*, 'Sihor' is a town in Gujarat or present Saurāstra and not in Karnataka. This is also corroborated by the Palitana

22. *Op cit* p 294.

23. Archaeological Survey Rep Vol II p 191.

24. M L De, *The Geographical Dictionary of Ancient and Medieval India* (Luzac, 1927) p 185.

25. *Ibid*, *Sabbāparva*, ch 27.

plates of Dhruvasena I (Valabbī) dated 529 A D *
The identification thus does not help us and we must
look to other Simhapuras

Despite the fact that Karnataka formed the centre
of our Vādirāja's literary activity, we have other
references which indicate that Simhapura was situated
in the Tamil country. For instance, the following is
the colophon of Belgola-Panditavarya *alias* Cārukīrti's
work, *Gīta-iraga*, a Ms of which has been noticed by
Pandit Bhujabali Śāstri —

Drāvidadesaiḥ ste simhapure labdhajānmasau |

*Belgola-panditavaryaḥ calāra kṛtṛ abhanāthavara-
caritam ||*

It is specifically stated herein that the above author
who had settled down in Śravana-Belgola was born in
'Simhapura of the Tamil country'. This, taken in
conjunction with the 'Dravida Saṅgha' and 'Arunga-
lānvaya' of our author, will point to a place only in
Tamilnad as his plausible home-town

In Tamilnad, too, there are epigraphical references
to more than one 'Singavaram' —

- 1 Singavaram in the Gingee Taluk of the South
Arcot District *Singapurānādu* included
Nerkunam and Vedal in the Wandiwash Taluk

26 * *simhapū irāvastāvyaśya brahmana - viṣṇusarma e*
— *Epigraphica Indica*, Vol VI, p 111, li * 15

The editor remarks therein that the present Sibor is situ-
ated in 21° 43' N and 7° E

27 Bhujabali Sastri *Prasasti saṅgraha* (Hindi), p 13

of the North Arcot District and Tayanur in the Tirukkoyilur Taluk of the S. A. district ²⁸

2. Singavaram in the Arantangi Taluk of the Tanjore District
3. Singatta-kuricchi (between Mattur and Mandayur) in Kulathur Taluk of former Pudukkottai state, now in Trichy District ²⁹

Though Pandit Bhujabali Sastri would identify Simhapura with the first Singavaram, we think that the following important consideration is a sure indicator of only one of the last two as the home-town of our Vādirāja. We quote *in extenso* from an interesting study by Sri K. R. Venkataraman 'The Jainas in Pudukkottai' ³⁰.—

"The Chettipatti temple, or more correctly, group of temples, is now being excavated The excavations have so far brought to light the moulded plinth and basements of three shrines... Two inscriptions have been discovered on the mouldings of the central shrine. In one of them are fragments of the *prastiti* of Rājarāja I

28. *South Indian Inscriptions*, Vol. XII (Madras, 1943) p. 117.

An epigraph, No. 115, records the grant of Candraditya, a Pallava prince of the time of Mahendravarman or Narasimhavarman I at Simhapura, of Śiva temple — p. 54 (*Ibid.*).

Pandit Bhujabali Sastri, however, writes that this is Singavaram in the Tirdivanam Taluk of the South Arcot District — *Loc. cit.* p. 64.

29 For the details of these two places, I am indebted to the courtesy of my friend Dr P. B. De u and S. B. R. Gopal of the Archaeological Department

30 *Journal of Oriental Research*, Madras, Vol. XIII, Pt. I. pp. 7-8.

and in the other the following fragments in Tamil—

udaya matisāgara-aruhar-ācāryar-ippalli.

—Matisāgarar in this connection may be identified with the Matisāgara, the *guru* of Dayāpāla who composed the *Hitarūpasiddhi* and Vādirāja. These were great Jain teachers of the 10th century "who challenged rival religionists"

Now, these refer to excavations in Pudukkottar State, and we have a clear record here of the *ippalli* or residential colony of Matisāgara, the undisputed teacher of our Vādirāja (both by internal and external evidence). So we are within reasonable bounds when we guess that Vādirāja's home-province was also Tamilnad, and his home-town Simhapura was situated somewhere close to the Pudukkottai state³¹ When we take into consideration the fact that several Mss of our author's *Yasodharacarita* were found preserved in the Tanjore District though Jainism there today is not very flourishing, we may narrow down our uncertainty and tentatively conclude that the home-town of Vādirāja was the second Singavaram mentioned above, the

31 We have also mention of *Sallekhans* of two Jain teachers Ilarya Padarar and Candranandin Acarya in inscriptions near Singavaram thus confirming that the place was a well-known centre of Jain teachers in olden times *Vide*—Annual Report of the Govt Epigraphist, Madras, 1903-4 p 17

Similarly, in Tanjore District on a stone built into the wall of the *gopura* of the Sundaresvara temple, a fragmentary record of the twelfth year of the Chola king Parakesarivarman mentions Kanakasena bhattaraka—see Rangacharya, *A Topographical List of the Inscriptions in Madras Presidency* (till 1915) p. 1293

the *lataka* or army-camp of Jagadekamalla on *Kattagāhira-bhūmi*, and not to any capital residence.

We are now in a position to conclude with a fair degree of certainty that though there are several Vādirājas in Sanskrit literary history³⁵ and Jain *guru-paramparā*-s in general, and the Dravida Singha-Arungalānvaya in particular, the author of the *Yāsodharacarita* is by far the most widely known and that

- (1) he should not be confused with Kanakasena, his senior *guru*.
- (2) he was honoured at the court of Jagadekamalla Jayasīma II (1018 to 1042 A. D.) as a great *tādin* or Debator and held the exclusive titles — *Jagadekamallavādin*, *syādvāda-vidyāpati*, and *sattarka-sanmukha*.
- (3) he completed in that royal court, before writing his *Yāsodharacarita*, another work of his to wit, the *Pārsianāthacarita* in the year 1050 A. D.
- (4) though his main field of activity was in Karnataka, his residential colony was in Simhapura of Tamilnad.

We have already incidentally referred to a large number of epigraphs and *prasasti*-s which have a bearing on Vādirāja's date and place. In the next section, we propose to quote at length the Sanskrit text of the outstanding ones among these, a perusal of which will show how Vādirāja was a recipient of superlative praise both as a poet and as a philosophical disputant, from his contemporaries and successors alike. But before we

35 e.g., the Madava teacher, Vadiraja, of the 15th century was the author of the poem *Rukminīśekhara-vijaya*

modern town of that name in the Arantangi Taluk of the Tanjore District.

The other problem we saw regarding *Kattagā-tira-bhūmi* may, fortunately, be disposed of more easily. For in old Kannada literature the name *Gattage* is quite familiar as the name of the river Ghataprabhā³² (a tributary of the Krsnā River) For example, Ranna who was *Kavī cakravartī* in the court of the earlier Western Chālukya king Tailapa (973-997 A. D.) says —

arīkeya gattageyūm per-
doreyūm parivallī Taddavāḍige tenkal ī
toragahige badagalīrdudu
*nereye sukhodḍīpamemsi belugalidesam ॥*³³

referring to both Krsnā and Ghataprabhā Rivers by the names *Perdore* and *Gattage* respectively. It is abundantly clear that Sanskrit *Kattagā-tira-bhūmi* is nothing but a reference to a place on the River Ghataprabhā, *Khattaga* or *Kattagā* being only a Sanskritisation of the popular form *Gattage*. The proposed emendations in the reading of the text are un-called for. Moreover, 'Katgeri' the village was never a capital city of Jagadekamalla Jayasimha whose only capital towns known to history are Kollipake and Pottalakeri.³⁴ And Vādirāja's colophon, too, only refers to

32 The river also seem to have been known by the name of *Khatvanga* in the *Purana* — Vide Hind article on *Gomanta-Parvata* in "Bharatiya Anusilan", p 15

33 Ranna *Ajita-tirthakara-purana-tīlaka* (in Old Kannada), XII 46

34 Vide — Fleet, *Dynasties of the Kanarese Districts* (Bombay, 1882) p 43f. Another capital of his that we know is Yetagiri (Modern Yadgir) vide — B R Gopal, JIH Dec 1959, p 267f

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close this section we have to note here that a Kālāmukha Śaiva (or 'Lakuliśa-panḍita') teacher, by name Vādirudraṅga is eulogised in an inscription³⁶ as having vanquished, among others, Vādirāja himself in debate. The epigraph is dated 1036 A. D. and can have a reference only to our Vādirāja :—

... *abhayacandra-kālānalam,*
Vādībhasimha-śarabham,
Vādirāja-mukhamudram. . .

This has been already noted by Prof. Handiqui, in his monumental work, *Yaśastilaka and Indian Culture*³⁷ to which we shall have occasion to refer more extensively in our later sections. One more point he has made which is relevant here is :—

“ Śrutasāgara in his commentary on *Yaśastilaka* 2, 126 quotes a statement which represents Somadeva as saying that both Vādirāja and Vādībhasimha are his disciples.³⁸ The statement, cannot, however, be traced in the two extant works of Somadeva, and neither Vādirāja nor Vādībhasimha claims Somadeva as his *guru* in any of their works. . . it is not chronologically impossible for Vādirāja and Vādībhasimha to be regarded as disciples of Somadeva. ”³⁹

36. *Epigraphia Carnatica*, Shimoga, Pt. I. Shikaripur Taluk No. 126.

37. *Ibid.*, p. 347.

38. *sa vādirājo'pi śrisomadevācāryasya śiṣyaḥ :*
' Vādībhasimho'pi || adīyasītyah
śrīrudrājo'pi māṣyasītyah ' ityuktatācca.

39. *Lcc cit.*, p. 9.

At the end of the paragraph, Prof. Handiqui himself adds the caution :-

“ But, nevertheless, it is strange that they should be so completely silent about their early guru Somadeva ”,

which is to be supplemented by another difficulty in the way of accepting the tradition, viz. that

“ Śrutasāgara's statement is not confirmed by any other contemporary source ; and it cannot be forgotten that Śrutasāgara comes very late, long after all these authors. ”

as ably pointed out by Dr. A. N. Upadhye.⁴⁰ It was Hultzsch who first noticed this reference by Śrutasāgara ; but he gave full credence to it, and even tried to use it as a sheet-anchor to determine other dates in his article on ‘ *the story of Jivandhara* ’ (QJMS XII. 4, p 317 ff)

4 Eulogies of Vādirāja as a poet and scholar

(a) Extracts from inscriptions in Sanskrit
From Mallisena-prasasti .—

(1) *trailokya-dīpikā vāni dvābhyāmerodagādihā |
Jinarājata ekasmādekasmādīādīrājatah* 11⁴¹

“ A speech which illumined the three worlds has issued only from two persons on this (earth) ; one (was) the king of Jinas (Jinarāja), the other Vādirāja ”⁴²

40 Introdn. to *Jivandhara amṛta*, p 15

41 *Loc cit* verse 40 (Date—12th century A D).

42 The English Translation of this and the following verses from *Mallisena-prasasti* are Hultzsch's (Ep Ind III p 184ff)

- (11) *āruddhāmbaramandubimbaracitautsukyam*
sadā yadya^{ca} —
socchatram iākcamarīya-rājirucayo'bhīyarnam
ca yātkarnayoh i
seiyaḥ vimhasamareya-pithavibhai aḥ
sarra-praiān-prajā-
dattoccairjaya-karasāramahimā sruādirājo i idam ॥ 43 ॥

“To be served by the wise is the holy Vādirāja, whose fame, like a (royal) parasol, constantly covered the sky (and) desired (to outshine) the disc of the moon; near whose ears glittered masses of speeches, like rows of tails of female *chāmaras* *; the might of whose chair was to be worshipped (even) by lions, (and) at the greatness of whose excellence loud cheers were uttered by all the disputants, as by subjects.”

- (111) *yādīya-guna-gocaro'yam iacana-iḷāsa-prasarah*
latīnām :—
erimaccaululya-cakresara jaya-katale iāgvadhū-
janmabhūmau
nislan lam dīndīmah paryatati paturato
vādirājasya jīṣṇoh i
jahyudyad vāda-darpo jahūhi gamakatā garva
bhūmā jahāhi
i yāhāreṣyo jahūhi sphuta madhura-śaiya-
lāyāi alepah ॥ 44 ॥

43. Loc. cit. verse 41.

* “This verse institutes a comparison between a king and Vādirāja, whose name means ‘the king of disputants’. The subjects of the king are represented by the disputants, and his parasol by Vādirāja’s fame. For the king’s *chauris* the author discovered an equivalent in Vādirāja’s speeches, which, like the former, were near the ears, because they proceeded from the mouth and which resembled the former in whiteness because they exposed the teeth’ (Note by H. trich)

44. Loc. cit. verse 42.

“To his virtues refers the following play of words of the poets—

In the victorious capital of the glorious Chālukya emperor (Cakreśvara) which is the birth-place of the goddess of speech, the sharp-sounding drum of the victorious Vādirāja suddenly roams about (The drum sounds ‘jahi’ (I e strike!)), (as though) its pride in disputation were rising, (it sounds) ‘jahīhi’ (I e give up!) as (though) it were curious of the speech (of others), (and it sounds) ‘jahūhi’ (I e give up!) as though it boasted of clear, soft, sweet and pleasant poetry! ”

(iv) *patāle vyalarājo vasati suviditam yasya*
jihva sahasram
nurgantā stargato'sau na bhavati dhiṣano
ījrabhṛdyasya śiśyah
jñeṭām tāvadetaṁ nilaya bala-vasad
vādinah ke'tra nānye
garvam nirmucya sarīam jayinaminasabhe
vadirājam namanti ॥ 43

“The king of serpents, whose thousand tongues are well-known, lives in the lower world, (and) Dhišana (Brhaspati), whose pupil is (Indra) the bearer of the thunderbolt, will not leave heaven. Let these two live on account of the strength (I e the inaccessibility) of their abode! What other disputants in this court of the lord do not abandon all conceit and bow to the victorious Vādirāja? ”

- (v) *īgdeḥ-sucira-prayoga-sudrdha-premāna-*
mapyādarā
dādatte mama pārśato'yamadhunā sri
īādirāja munih 1
bho bho pasyata pasyataiva yaminām
kim dharma ityuccakā-
rabrahmanya-parāh purātana-munerīāg-
irttayah pāntu vah 11⁴⁶

“ Let them protect you, these loud shouts for help of the ancient sage (i e Brahma) — ‘ Now this holy sage Vādirāja eagerly takes away from my side the goddess of speech, whose affection (has become) very strong through (his) long familiarity (with her) Ah ! Ah ! Look ! Look ! Is this the way of ascetics ? ”

From Inscriptions at Humcha Nagar Taluk

- (vi) *sadasī yadakalankah kirtane dharmakirtih*
īacasi surapurodhā nyāya īāde'ksapādah 1
iti samaya gurūnāmekatassangatānām
pratimūhurnā devo rājate īādirājah 11⁴⁷

“ Vādirāja, verily, combines in himself all the unique merits of different philosophers, and can represent like a perfect double Akalanka in the lecture-hall, Dharmakīrti in exposition, Bṛhaspati in speech and Gotama in logic, and is thus, to be sure a wonderful creation wherein all the Teachers are rolled into one ”

- (vii) *ekatra guṇinah sarīe vādirāja tīamekatah 1*
tasyau a gauratam tasya tulāyāmunnatih katham 11

“ If in a weighing scale all the meritorious ones are put on one side, and you alone on the other, your

46. Loc cit verse 44

47 See *Epigraphia Carnatica* Vol VIII Nagar Taluk, No 39 (Date — Circa 11th Century)

side will remain at the ground with its weight, how can it ever rise up ? ” [EC XI No 90 p 443]

(b) Extracts from inscriptions in Old Kannada —

(1) *adityana keladol can -*
drodayameseyadaroli dharāmandaladol |
ī ādigalembi tuntuka-
ī ādigaleśedapare ī ad rajana keladol || 48

“ Even as moonshine pales beside the sun, paltry debators, with titles howsoever big, cannot but fade beside Vādirāja ”

(11) *alai e digdanti-duntambaramesedulu*
sadgadyapadyoktivid a-
balai e sarī ajña-kalpam, birudanulu ulinnanya-
ī āndranin ca- |
ī alisali edoho patramgudadire dalalircindhapam
pehōdinn alai allam ī ādirājam paramata-
kubhṛta bhīla ī agī ajrapātam ||
īntenisida sattarka-sīnmukhanum jagadeka-
mallavadiyumensida ī adirajadevarum 49

“ If you ask of his power, well, it has reached up to the tusks of the Elephants of the Directions, if you ask of his literary ability in composing poetry and prose, well, it is equal to that of the all-knowing God ! It is time that a rival disputant surrenders his titles (in his favour), Oh, do not hesitate ! If you do not

48 *Op cit* No 35 This verse might refer to Kanakasena alias Vādirāja (I) also since it occurs in the inscription before the name of Kanakasena, but other inscriptions mention this of our Vādirāja (II) too (cf EC. V Arsikere Taluk, No 141) The English translations hereafter are by the present editor

49 *Op cit* The titles here pertain exclusively to our Vādirāja

hand over the charter, he will snatch it away from you! More I cannot state because of sheer inability. Vādirāja is verily the wielder of the thunderbolt of speech against the mountains, viz., rival philosophical schools! ”

Such was the glory attained by Vādirāja, the teacher, with his titles ‘the six-faced god in the six philosophical systems’, and ‘The Debator-in-Chief at the court of King Jagadekamalla’

- (III) *jaysuvude binadamuddhata-
cayamam sri-vādirāja-sūrige sabheyol ।
jayasimbhacakra-artige
jayapatrambaredu kulutamirpude binadam ॥* ⁵⁰

‘ In the royal assembly, Vādirāja’s only amusement is the vanquishing of doughty debators, Emperor Jayasimha’s only amusement is the writing out of charters of victory for him! ”

(c) The colophons of Vādirāja’s own works —

I Pārsvanāthacarita ⁵¹

- (1) *śrījaina sārasiata punya firtha-
nityāi agāhāmala buddhi sattvaih ।
prasiddhabhāgi munipungatendraisih
erimandi-sangh’o’si nibarhitāmhah ॥*

50 *Op cit* No 37 In addition to the two titles of Vādirāja seen above the prose preface of this verse adds a third viz., *syadvada-vidyapati* ‘master of the knowledge of Syadvada’

51 Published in the MDJG series No 4 (Bombay, Vik 1973) with an Introduction by Manoharlal Sastri. The *Prasasti* verses however are quoted both by Nathulal Jain and Mahendrakumar Jain in places already cited.

“There is the holy and blameless Nandisangha which has enjoyed a famous succession of illustrious ascetics, with powerful minds purified by daily dips in the sacred streams of Jaina scriptures ” 1

- (11) *tasmunnabhūdudyata samyamā*ri
stravīdyarīdyādharagitakīrtih ।
sūrīh svayam simhapurāikamukhyah
śrīpāladevo naya ।artma śālī ॥*

“ In that line of teachers appeared a great saint, Śrīpāla-deva, the great chief of Simhapura steadfast in the path of religion, great in saintliness and glorified even by gods and fairies ”

- (111) *tasyābhavadbhavya saroruhānam
tamopāho nitya-mahodaya-śrīh ।
mūsedha dūrmārga naya prabhārah
śīsyot'amah śri-matisāgarakhyah ॥*

“ He had an excellent pupil in Matisāgara, who would ever dispel the darkness of the lotuses, viz , the laity, whose glory was daily spreading and whose good influence could counter all forbidden and immoral conduct ”

- (11V) *tat pāda padma-bhramarena bhūmnā
mūhsreyasa śri rati lolupena ।
śri vādirājena kathā mbaddha
jaini śīabuddhyeyamanīrdayāpi ॥*

“ By Vādirāja, who is a bee at his lotus-feet, this Jaina story, brimming with compassion, has been written to the best of his ability, with a view to achieving union with the *summum bonum* ”

- (v) *śākābde naga-īrḍhi randhra-ganane*
samratsare krodhane
māse kārttika-nāmu buddhimahite
suddhe trītyādine ॥
simhe pāti jayādike vasumatim
jaini katheyam mayā
nispattim gamitā safi bhavatu vah
kalyānanispattaye ॥

“ In the śaka year 947, Krodhana (27th October 1025 A D.), month of glorious *Kārttika*, bright half, dated third (*trītyā*), when Jayasimha was reigning over the realm, this Jaina story was completed by me; and may it bring good to all ! ”

- (vi) *laksmivāse vasati katake katṭagā-sira-bhūmau*
kāmāvāpti-pramada subhage
simha-cakrestarasya ॥
nispanno'yam nai a-rasa-sukhā-syanda-
sindhu prabandho
jīyāduccair-jinapati-bhāra-prakramai-
kānta-punyaḥ ॥

“ When the glorious camp of King Jayasimha was stationed happily on the banks of the river Ghata-prabhā after a victorious march, this work, dripping with the nectar of all the nine *rasa*-s (poetic sentiments), and singularly sacred by its treatment of the birth-stories of the Lord, reached completion. May it endure for ever ! Amen ! ”

II Nyāya-viniścaya-vivaraṇa ⁵²

- (1) *erimannyāya-tiniscayastanubhrtām*
ceto-drgur tinalah

52 Published in 2 volumes by the Bhāratiya Jñāna Pīṭha, Kashi; Vol I-1949, Vol. II - 1954; Editor: Mahendra Kumar Jain. For colophon, see p 369 (Vol. II)

sanmārgam pratibodhayannapi ca tan-
 nihsreyasa-prāpanam ॥
 yenāyam jagadeka-īatsala-dhuyā
 lokottaram nirmito
 dei astārkika-loka-mastaka-mantr-
 bhūyāt sa īah sreyase ॥

“This ‘Determination of truth’ is an opener of the mind’s eye to people and will awaken them into the nature of the Right Path. It will also lead them to the state of Perfection. This has been written in an extraordinary way with the single aim of favouring the world (as also ‘King Jagadeka’). May that Teacher (Akalanika and also Jina) who is like a crest-jewel in the world of logicians, shower his blessings upon us !”

(11) vidyānandamananta virya sukhadam
 sri-pūjya-pādam daya-
 palam sanmatisāgaram kanakasena-
 rādhyamabhyudyami ॥
 suddhyanniti-narendrasenamakalankam
 vādirājam sadā
 srimat-svāmi-samantabhadramatulam
 īande jinendram mudā ॥

“With joy I ever bow down, intent on effort as I am, to Lord Jina who is in one Vidyānanda (also, ‘delighting in sacred lore’), Anantavirya [-sukhada] (also, ‘showering infinite strength and bliss’), Pūjyapāda (also, ‘with feet adorable’), Dayāpāla (also, ‘vowed to compassion’), Matisāgara (also, ‘an ocean of right knowledge’), Kanakasena-rādhyā (also, worshipped by Kanakasena or gold and army), Narendrasena (also with royal army none other than right policy’), Akalanika (also ‘blameless’) and Vādirāja (also, ‘Best of speakers’), and Svāmi Samantabhadra (also, ‘benign all round’) !”

Before we pass on to the next verse, the momentous implications of the puns of this verse are well worth a notice. Under the guise of *Jinastuti*, the accomplished poet is praising not only his worthy predecessors like Puṅgyapāda, Samantabhadra, Akalanka and Vidyānanda, but also teachers like Kanakasena and Maṭisāgara, and what is most important, his senior contemporaries like Anantavīrya and Dayāpāla. The only two intriguing names we are still left with are Vādirāja and Narendrasena. We think it highly unlikely that the author is indulging in self-praise here. Even to take it as an epithet of either Akalanka who precedes, or Samantabhadra who follows, the expression, is not to our liking because it goes against the procedure uniformly adopted by the poet in the verse. Nor, on the face of it, can it be taken to refer to Kanakasena-Vādirāja I, in the Dravida Sangha Arungalānvaya because he has already been referred to by the name Kanakasena. This poses a problem before us, and similarly, the single name Narendrasena in the verse poses another problem inasmuch as it is an unfamiliar name in the succession lists of Dravida Sangha-Arungalānvaya already discussed at length by us.

Both these difficulties can be satisfactorily solved by taking the names of *both* Kanakasena and Narendrasena in this verse to refer to the contemporary renowned teachers of the Candrakavātanvaya (or Senanvaya) of Mulgund and *not* to teachers of the Dravida Sangha. In that case, the word Vādirāja can easily designate our author's teacher in the *guru-paramparā* (of Dravida Sangha-Arungalānvaya) namely, Kanakasena-Vādirāja I. That Narendrasena of the Candrakavātanvaya was an exceptionally worthy grammarian

is known from inscriptions ⁵³ In this connection, it is interesting to note how Dr Barnett, while first editing the Mulgund Inscriptions ⁵⁴, fell into the error of identifying Kanakasena (i.e. Vādirāja I in our terminology), the guru of Śrīvijaya, with Kanakasena of the Candrakavātānvaya ⁵⁵ because both of them were living about the same time. Our proposed solution thus will help in determining the literary celebrities referred to by the poet Vādirāja

(iii) *bhūyo bheda-nayāvagāha gahanam
derasya yadānmayam
kastadīstarato ivieya vaditum
mandaprabhurmādrśah ||
sthū'ah ko'pi nayastaduktvisayo
iyakṛto'yam mayā
stheyācetasī dhimatām mati-mala
praksalanatka ksamaḥ ||*

“How can a dull-witted one like me claim to explain in full the Teacher's deep thoughts, so difficult to plumb by reason of the teeming shades of diverse argument? I can only state, therefore, that I have only given a very broad indication of his idea. May it, then, remain in the minds of the learned as the only cleanser of mental impurities !”

53 Cf. the following eulogy in Kannada —
*candraḥ katantram jai-
nendram sabdanusasanam paṇini ma-
tītaḥ dṛṣṭvā narendrasena mu-
rindra ngekaḥsaraiḥ peraiḥ igiḥ mogge?*

*Sa ut Narendrasena is a past master equally in all systems of Sanskrit grammar like *Candra*, *Katantra*, *Jainendra*, *Panini*, and *Aindra*. Who else can achieve it? — *Mulgund Inscription of Somesvara I* (1033 A. D.) Edited by L. D. Barnett in *Ep. Ind.* XVI p. 55 line 24. See also—P. B. Desai, *Jain sm.* in *Souh. Ind.* a, p. 138.

54 See above footnote for reference to source

55 *Loc. cit.* p. 53

- (iv) *vyākhyāna-ratna-māleyam*
prasphurannaya-dīptibhiḥ |
kriyatām hr̥di vidvadbhi-
studentū mānasam tamaḥ ||

“May scholars adorn their hearts with this Diamond Necklace of Exposition! With its shining rays of logic, may it dispel darkness within !”

- (v) *śrīmatsimha-mahīpateḥ pariṣadi*
prakhyāta-vādonnati-
starka-nyāya-tamopahodaya-girih
sārasvataḥ śrīnidhiḥ |
śiṣyah śrīmatisāgarasya vidusām
patyustapahśrībhr̥tām
bhartuḥ simhapureśvaro vijayate
syādvāda-vidyāpatiḥ ||

“Glorious, indeed, is Vādirāja, the Lord of Simhapura, the Master of Jaina sacred lore, the recipient of honours in debating at the court of Emperor Jayasimha, the Rising Mount to break asunder the darkness of thought and argument, the darling of Poesy, the abode of prosperity, and the student of Matisāgara, the best of scholars and the foremost of ascetics !”

III. Ekibhāvastotra ⁵⁶

- vādirājamanu śabdika-loko*
vādirājamanu tār̥kika-simhaḥ |
vādirājamanu kāvyakrtaste
*vādirājamanu bhavyasahāyah*⁵⁷ ||

56. Published in the *Kāvya-mālā*, Vol. VII, pp. 17-22.

57. All the earlier verses in this hymn except this last are in the metre-*Mandākrāntā*. Two Mss. (viz. No 9433 and 944) in the *Descriptive Catalogue of Sanskrit Manuscripts*, Madras (Vol. XVIII p. 6730,) omit this colophon altogether, thus rendering it suspect though it is very popular today. However, we find it added in another Ms of the same hymn (No. 16116) called, however, by a different name *Kalyāṇastavam* and noticed in the same *Catalogue*, Vol XXVIII, Supplement, p. 10538.

“Vādirāja leads the grammarians all ; Vādirāja leads the best of logicians . . Vādirāja leads the poets one and all ; Vādirāja again leads in aiding the laity ! ”

IV Yaśodharacarita⁵⁸

- (1) *kānādah konamekam bhayatu bhayaśat
saugatasyāgato'yam
mṛtyurmimāmsakādyaśh kimita jaiadhīyah
kurrate garā klrptim ॥
yenāyam nyāya mārga-prakata-patu-īcah-
praudhi-paryāya rūdham
bādham dustarka gādha grahana-parurdhān
īdirājastrnedhi⁵⁹ ॥*

58 Neither the printed edition of Tanjore nor the present edition contain any *prasasti* at the end as in the case of other works. But some Mss collated for the purpose of this edition contain two verses of *prasasti* as noted in our footnotes on the last page of the Sanskrit printed text. The Madras Catalogue records that one of these verses viz, *kānādah* etc, is found in a Madras Ms too, viz, No 12164, *Op cit* Vol XXI, p 8138. This verse has also been recorded in an inscription — EC IV No 100, p 52. So we note the two verses and translate them here as representing a fairly ancient tradition. Perhaps, originally they formed only inscriptional verses, or popular *dicta* and later found their way into the colophon of the *Yaśodharacarita*.

59 There are some variants of the last word like *trnedhi* in the Madras Ms. But though unfamiliar and jarring on the ear, this is a grammatically correct form as noted even by Abb navagupta in his *Dhvanyaloka-locana* while illustrating the defect of cacophony (*śruti-kṣipta*). *Vide* — ‘*śruti kṣiptastu*’ *adhaks t*, ‘*aksotsit*, ‘*trnedhi*’ *ityādi* — *Ibid* p. 214 (Benares Edn with Balapriya)

“ Let the follower of Kanāda sneak into some corner in fright! Lo, here comes Death to the Buddhist! What use does it serve if the dull witted Mīmāṃsakas and others of their ilk puff themselves big with pride? For here is the veritable Vādirāja himself who will smash down all the disputants bloated up with bad logic through his clear majestic words well versed in the ways of right reasoning! ”

(11) *tāiadbhaianti madhurā madhu sarkarādyā-
stāi ad hr̥ṣīka visayā hrdayam spr̥santi ।
yāiadyasodharakatha-srajanāni pumsām
eruādi rāja racita na rasairbibharti ॥*

“ Honey, sugar, and all such things will taste sweet only so long as the dulcet strains of Yaśodhara’s Tale, composed by Vādirāja, have not filled the ears of the listeners with delight! ”

(d) Praise of Vadiraja by later poets

Laksmāna, whose commentary on the *Yaśodharacarita* is published in this edition, prefaces his comment on each canto with one or more invocations to Vādirāja. We leave them out of account here, as they can be easily referred to by opening the relevant pages.

Judging by the number of Jaina authors in Sanskrit later than Vādirāja, and Vādirāja’s own dazzling personality as borne out by the records we have so far seen, it is but reasonable to expect a large number of later references in his praise. But the present editor, who could not undertake the task of consulting all later references to Vādirāja, more due to lack of requisite facilities than lack of enthusiasm, has to leave this section as it is. It is hoped that some other scholar will help him some time to make good this deficiency.

Nonetheless, it appears to the present editor that such references in Sanskrit may not be many after all. On the other hand, in old Kannada literature, wherein we do not expect to find much by way of tribute to a Sanskrit writer—in fact, even Janna who is indebted heavily to Vādirāja in his Kannada work, *Yasodharacarite*, does not stop to mention the name of this worthy predecessor—or—we do come across echoes of Vādirāja's praise, more than once, in the works of great Kannada Jaina poets. These are recorded below, with translation into English. May this not suggest that the popularity of Vādirāja was more in the South than in the North, more in Karnataka than in other provinces?

- (1) *adi-aita vādi-nivaha ma-
da dvirada-ghata vipātanaika patistha- |
syādvadacala simham
vidvamsar pogale vadirājam negaldam ||*⁶⁰

'Glorious was Vādirāja whom scholars praised mouthfully as a veritable lion in the mountain of Jaina thought, that could smash into pieces in no time even herds of mighty elephants, to wit, the hosts of *adi-aita* philosophers '

- (11) *dorevetta tarḥa-sāstrada
parmatigam negalda cakravartiya sabheyol |
beralettidarendode vā-
dirāja-devara samānararī dhareyol ||*⁶¹

'In the grand court of Emperor Jagadekamalla himself, Vādirāja did not hesitate to lift up his finger (to

60 Nagavarma *Kavyava'okana* : V 188 Dharwar Edn
{ Date C 12th century }

61 Śunt uatha *Sukumāracaritam* I 25 (Date - C 12th
century)

register his claims) when the test proposed was for proficiency in the science of Logic! Will this earth ever show an equal of his?'

(111) *vādigalene negalda mahā-
vādigalam nudidu geldu cakreśvarano- |
ldādarisi negaldaninī
medinuyol iādirājadevare devar || 62*

'Vādirāja verily became a god on earth winning royal favours of the emperor by winning in debate every time the mightiest of disputants in the royal court.'

5 Life of Vādirāja

From the material furnished in the previous section, we get a clear picture of the outstanding personality of Vādirāja, both as a poet of repute and as a philosopher of prestige. His resounding triumphs against redoubtable rivals in philosophy in the grand court of the Chālukyan Emperor, Jagadekamalla (I), had become legends in the land's literary history. There was no end to the laurels he won from his royal patron who was so pleased with him, and no rival who challenged him in a debate and was not worsted. Vādirāja's supreme felicity of expression, incisive force of argument and infinite mastery over Jaina theology, won for him such distinguished titles as *Jagadekamalla-vādin*, *śat-tarka-saṁmukha*, and *syādvāda-vidyāpati*. Though a divine, Vādirāja's contribution to literature was conspicuous and all his three major works, viz., the *Pārevaṅāthacarita*, the *Nyāyaviviscaya-īvarana* and the *Yasodharacarita* were written during the reign of his royal patron Jagadekamalla,

62. Brahmasiva, *Samayaparikṣe* (Ed. B S Kulkarni, Dharwar, 1958), I. 18 (Date-C. 12th century).

possibly with a view to the King's education, as expressly stated in the colophon of the philosophical treatise. All these three works, including the *Yaśodharacarita*, contain overt or covert references to Jayasimha Jagadekamalla. The last verse in Canto III of the *Yaśodharacarita*, for instance, speaks of the reign of King Yaśomatī in the poem in terms suggestive of Jayasimha—

' *vyātam an jayasimhatām ranamukhe*
dirgham dadhau dhārinim
rājā so'pi yaśomatih pravilasat-sāmrājya-
lakṣmīpatih ' || '

Again, in the last but one verse in Canto IV, we have :

' *adhigata-nayasindhuh satyasandhah sa rājā*
ranamukha-jayasimho rājyalakṣmim babhāra. '

This literary tradition of identifying an epic hero with a contemporary king was very much in vogue in Old Kannada poetry as instanced by foremost poets like Gunavarma, Pampa and Ranna. Vādirāja, naturally enough, imbibed it and used it in his own way. But in the other works of his, as we already noted, references to the royal patron are quite explicit.

From all this we can conclude that Vādirāja, though born and educated in Tamiḷnad, made Karnataka the home of his activity, under the royal patronage of King Jayasimha II. He must have had intimate acquaintance with Jaina luminaries at the Ganga court like Śrīvijaya, and others nearer the Chālukyan capital like Kanakasena and Narendrasena, as evidenced by the epigraphs. We are singularly lucky in having so many inscriptions that throw light on several aspects of Vādirāja's imposing personality.

Vādirāja himself has informed us that Matisāgara, Hemasena⁶³, and Dayāpāla⁶⁴ were all his teachers and they were no more when he penned his *magnum opus*, the *Nyāya-viniścaya-vivarāṇa*:—

yairekānta-kṛpālubhirmama
manonetrām samunmūlitām
śikṣā-ratna-śalākayā hitapatham paśyatyadrśyaṁ
paraiḥ |
te śrīmanmatisāgaro munipatiḥ śrīhemaseno dayā-
pālaśceti diviśprō'pi guravaḥ
smṛtyābhīraksantu mām ॥⁶⁵

We have already noted the reference to Vādirāja's another guru Kanakasena.⁶⁶ All these teachers were Digambaras who hailed from the Nandi Saṅgha (or *gana*) of the Draviḍa Saṅgha-Arungalānvaya and their succession was kept alive in places like Humcha.⁶⁷ All

63. We cannot take as conclusive Dr. Venkatasubbiah's identification of Hemasena with Dhanañjaya, author of *Dvisandhana*. cf. JBRAS, N. S., 3, 1928 p. 156 f.

64. We have seen that the inscriptions speak of Dayāpāla only as a senior co-student (*sadharmā*) of Vādirāja.

65. *Op cit* Vol. II. p. 248, cf. also Vol. I. p. 545.

66. A second reference to Kanakasena noted in the Index of the work in question (NVV) is not traceable by me in the body of the text.

67. One more epigraph from Sompur (Hassan) which refers to these teachers may be noted here — *Mysore Archaeological Report*, 1926, p. 49. The list here is given as — Śrīpāla — Hemasena — Dayāpāla — Śrīvijaya — Śāntideva — Puspasena — Cakravartī Vādirāja — Śāntadeva.

All these lists do not agree in details. But the reference to Vādirāja here as 'Cakravartī Vādirāja' is significant and is a sure pointer to our author.

these have written outstanding books, of which only Dayāpāla's *Rūpasiddhi* is known at present ⁶⁸

Nāthūrām Premi records a tradition embodied in Devasena's *Darsanasāra* that the above Sangha in the South was frowned upon by orthodox Jainas as pseudo-Jaina (*Jainābhāsa*), inasmuch as they held land and property, took to agriculture and business. ⁶⁹ We are not sure whether this is not a later idea in view of the uniform esteem and admiration which Vādirāja compelled from his contemporaries as we saw above

The same writer also records a story about Vādirāja ⁷⁰ :— It appears Vādirāja was a leper and that when enquiries were made at court regarding this, his pupil lied and gave out that he was perfectly healthy. Someone took up a challenge then, and the king himself undertook to investigate it. The pupil was in fright and ran to his teacher to report what had happened. The teacher pacified him and easily became free from his fell disease instantaneously by composing the religious hymn, *Ekibhai astotra*

As the learned writer judiciously remarks, the story, despite the support it derives from Candrakīrti's commentary, is hardly credible. It only illustrates the

68 In 'the Catalogue of Sanskrit and Prakrit Mss in the C P and Berar' published by Hiralal (Nagpur, 1926), there is the entry of one Ms (No 7893), *Vidyānūvada* by Matisagara. Some extracts from this work on *mantra-sastra* are also given on p. 750

It is not clear whether this Matisagara and the guru of Vadiraja are identical

An incomplete Mss of *Rūpasiddhi* is preserved in the Library of the Oriental Research Institute, Mysore

69 *Jain Sahitya aur Itihās*, (2nd edn) p 294-5

70 *Ibid* p 295.

later-day flair for investing teachers with all conceivable miracles. In Sanskrit literary history, we have such stories about Kālidāsa, Bāna and Mayūra, which do not stand any historical examination.

Jayasimha, the royal patron of Vādirāja, is by no means known to history as a Jaina by persuasion. He must have practiced religious toleration as a state policy. Otherwise we would not have had so many of his charters and gifts of land made over to Brahmins, Śaivas, etc., as evidenced by a large number of his inscriptions. Dr. S. C. Nandimath has ably established how the Western Chālukya rulers were only descendants of the Bādāmi Chālukyas, and their hereditary religion was not at all Jainism.⁷¹ It therefore redounds to the singular credit of Vādirāja that he could almost assume the office of royal preceptor and win the highest tributes from a non-Jaina king, all by dint of his personal merit only.

Vādirāja must have thus lived an active life in Karnataka, participating prominently in all philosophical

71. S. C. Nandimath, *Chālukyas of Bādāmi and Kalyāna* QJMS, Vol. XLVIII, p. 22. This article also shows that Jagadekamalla Jayasimha was the brother of Vikramaditya and that both these were sons of Dasavarma and Bhāgyavai. Dasavarma was the brother of Satyasraya, son of Taila (married to Jakabbe) who wrested the throne from the Rastrakūtas.

Bilhana, the court poet of Jayasimha's grandson, Vikramaditya VI, paints both Vikramāditya and his father Abavamalla (i. e. son of Jayasimha) as votaries of Śiva.

The Kannada *Basavapurāna* states that Jayasimha's Queen Suggaladevi was initiated into Virāśaivism by Devara Dāsīmāyya cf. *Indian Antiquary*, Vol. VIII. pp. 10-21, Fleet, *Dynasties of the Kanarese Districts*, p. 43f.

assemblies of the day, winning many a glory at court and devoting his time to the propagation of Jaina thought by means of learned works, popular poems and religious discourses. He was a hero of many wordy battles and a poet of immortal poems. His life has remained a legend, and his poem *Yasodharacarita* has remained a popular classic down the ages, judging by the number of Mss available throughout India. His work inspired the Hoysala King's *Kavicakravarti*, Janna to wit, to write a similar *Yasodharacarite* in Kannada, and perhaps much earlier, an unknown poet in Tamil to compose the *Yasodharakavyam* ⁷²

6 Works of Vādirāja

We are quite certain of Vādirāja's authorship of three works, two poetical, and one philosophical, as already indicated. Since the *Yasodharacarita* will be treated independently in a later section, a brief sketch of the others is provided below. Other works ascribed to him will also be indicated —

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72. Titles like *Vadibhasimha* and *Vadiraja* appear to have been very much in vogue in Karnataka since very ancient times. Even Jinasena refers to a *Vadisimha*. There is a plate which purports to record events of 747-8 A. D. edited by Burnell (*South Indian Paleography*, 2nd ed. p. 34) which refers to the titles of *Vadimadagajendra* and *Vadibhasimha*. Though Rice accepts it as genuine (*Mysore and Coorg*) Fleet regards it as a forgery of not earlier than the 10th century A. D.

It is indeed a pity that in the present state of scholarship we are not in a position to determine the personal name of this author precisely if *Vadiraja*' is held to be only a title. However we can demarcate this Vādirāja from others quite precisely. '-suri' and '-deva' are only appellations denoting a divine and these are omitted from mention in our references.

(A) Pārśvanāthacarita

This is a literary epic in twelve cantos describing the different births, culminating in the attainment of perfection, of Saint Pārśvanātha, the twenty-third Tīrthamkara. In characteristic Mahākāvya tradition, it creates occasions to describe triumphs in battle, victorious marches of armies, love and beauty. The author exhibits his skill in the manipulation of difficult sound-effects and acrostics in a whole canto, viz., the Seventh. There is not much of a connected story, and characterisation is inconspicuous from the strictly literary point of view. But it must be remembered that it is a sacred poem, a *Purāna* in truth, modelled on the relevant cantos in Gunabhadra's *Uttarapurāna*, and does succeed in investing an atmosphere of religious awe and grandeur to the figure of the hero in the last cantos.

The titles of the different cantos are —

- I. *Aravinda-mahārāja-saṅgrāma-vijaya,*
- II. *Svayamprabhāgamana,*
- III. *Vajraghosa-sarga-gamana,*
- IV. *Vajranābha-cakravartī-prādurbhāva,*
- V. *Vajranābha-cakravartī-cakra-prādurbhava,*
- VI. *Vajranābha-cakra-ṛṣi-prabodha,*
- VII. *Vajranābha-cakra-ṛṣi-digvijaya-īyavarnana,*
- VIII. *Ānanda-rājyābhinandana,*
- IX. *Dīgdei-ī-paricarana,*
- X. *Kūmāra-carita-īyā-īyavarnana,*
- XI. *Keśala-jñāna-prādurbhāva,*
- XII. *Bhagavatī-īyavarnana-gamana*

These Canto-headings cannot convey how the poet has taken special pains to infuse a human interest into

his varied characters, especially when they are tossed by lust and hate in the ocean of *samsāra*. Even a casual reader cannot miss the general preference of Vādirāja for the straight and the direct instead of the involved and the cumbrous in matters of style. But, when approached from the purely secular angle, the poem might fail to hold the reader's interest. It presents a complete contrast in this respect to his later and maturer work, *Yaśodharacarita*, which has proved so popular to all tastes.

Though it bears some marks of immaturity, and though it is not free from pedantry and artificiality in places, yet the *Pārvanāthacarita* repays the perusal of modern scholars because of the large number of predecessors explicitly referred to by Vādirāja. Beside the ancient dignitaries, viz., Umāsvāti, Gṛdhrapīṅcha, Samantabhadra, he also finds occasion to praise masters like Akalanka, Vādisimha, and Jinasena, besides alluding to later authorities like Anantavīrya, Viśeṣavādin and Vītanandin. These references to authors and accounts of their works, though short, have proved of great value in fixing the chronology of many an old Jaina writer.

(B) Nyāya-vinīscaya-vivarana

This is by all means the *magnum opus* of Vādirāja which reveals his mastery over all the schools of philosophy in general and over the school of *syādvāda* in particular. Since the work was not published till recently, it could not attract the attention of the historians of Indian Logic who wrote their works in the beginning of this century. But due to its quality and excellence, depth of philosophical insight and sharpness of logical acumen, its extracts from very important, but

now extinct, works in Indian philosophy and refutation of the Buddhist theories as developed by Dharmakīrti, Arcata, Dharmottara, etc, this work of Vādirāja is bound to find sooner or later its honoured place in the galaxy of Sanskrit philosophical classics.

Though it professes to be only a commentary on Akalanka's logical text *Nyāyaviniścaya*, the *Vivaraṇa* of Vādirāja—also known as *Vivaraṇāṅkāra* after the manner of Dharmakīrti's work; and *Vyākhyānaratnamālā* as noted in the colophon—has the weight and authority of a full-fledged *bhāṣya* comparable to Śamkara's on the Brahmasūtras. It sets out the diverse theories of the adversaries, the Buddhists being the foremost among them, in their own words and then refutes them from the point of view of Jaina Logic

In this connection, we cannot do better than quote from the valuable 'Foreword' to this work by Dr. Satkari Mookerjee :—

“The *Nyāyaviniścaya*, as is apparent from the very title of the book, is a work on Jaina epistemology that I have had the good fortune to study. The Commentary of Vādirājasūri on the *Nyāyaviniścaya* seems to me the most elaborate, exhaustive and comprehensive of all. The language and the arguments of Vādirājasūri are admittedly exceedingly abstruse and incisive. The value of this work is particularly augmented by the elaborate criticism of Dharmakīrti's *Pramāṇatārttika* and the exposition of Prajñākaragupta ... This work, though primarily it professes to be the exposition of the Jaina logical tenets, has a super-added value as the faithful exposition and elaborate critique of all the tenets of the Buddhist

schools of thought, particularly of Dharmakīrti and his exponents. This work is practically an encyclopaedia of Indian logic, which is noted for its stupendously wide range and its appalling dialectic.⁷³

Vādirāja successfully refutes in this work many a rival doctrine, and brilliantly defends the *syādiāda* against the criticisms of Śamkarācārya in his *Brahma-sūtra-bhāṣya*⁷⁴. Since our main concern here is only Vādirāja's poetry, and not his philosophy, we resist the temptation of giving *in extenso* the arguments of the two. Some of the other notable philosophers alluded to are - (1) Asvaghosa,⁷⁵ (p. 239)⁷⁶ (2) Kumārila (p. 455), (3) Praśastapāda (p. 452), (4) Iśvarakṛṣṇa (p. 471), (5) Mandanamīśra (p. 809) and Viśvarūpa, a forgotten commentator of the *Nyāyabhāṣya* (p. 202).

Amaracandra, in his *Āmṛtaśāloka* defines *īāda* as an alliterative repartee, calculated to raising one's own prestige and running down the adversary's, and leading to discussions, casual and academic, so as to show off one's erudition.⁷⁷ We may give here an example of

73 *Op cit* Vol II (NVV Benares, 1954)

74 *Op cit* Vol II p 477

75 The present editor's note — 'A New Play by Asvaghosa?' (Journal of Oriental Research Baroda June 1962) points to the play '*Rastrapāla*' of Asvaghosa quoted by Vādirāja from Dharmakīrti.

76. This and the following page references are all to Vol II, only.

77 *vado nuparsayuktikāḥ
svōtkarsakāḥ paragarkaḥ ca
kula-sāstrādī-samprasnaḥ
svāsāstradhyaṇapṛathā* |

— *Op cit* p 165

this kind of very interesting *vāda* from Vādirāja. In the following lines Vādirāja is silencing Arcata⁷⁸, the Buddhist logician—

*arcata-cataka tadasmād-
uparama dustarka-paksa-bala-calanāt |
syādī ādācala-vidalana-
cumcurna tavāsti nayacañcuh ||* (p. 449)

‘Oh, sparrow of an Arcata ! Stop flapping your wings of bad argument ! Indeed, you do not have the strong beak of reasoning to pierce the mountain of Jainism !’

Vādirāja’s work which consists of only three sections (known as *prastāvas*) — Perception (*Pratyaksa*), Inference (*Anumana*) and Testimony (*Pratīcana*) — runs to about a thousand pages of close print in super-royal size !

(C) Ekībhava-stotra

This is a devotional hymn popularly sung by Jainas even to-day. It contains 25 verses in the Mandākrāntā metre and breathes pure devotion. Its lyrical fervour and popularity cannot be gainsaid, but as we already noted, not all Mss. contain the colophon mentioning the name of Vādirāja. There is a reference in one of the verses to Jivaka (or Jivandhara) and even this is not enough to confirm the ascription beyond a shadow of doubt. As in the case of *stotras* ascribed to Śamkara, Kālidāsa, etc., one can never be sure of the authenticity of this *stotra* either. The test of verbal correspondence too is inapplicable and indecisive. For aught we know, it may be this Vādirāja, or some later Vādirāja, or only

some anonymous poet fathering his own composition on an ancient celebrity, that is responsible for the mellifluous *Ekibhāra-stotra*.

(D) Pramāṇa-nirṇaya

This work on Jaina Logic has been published from Bombay⁷⁹ in the name of Vādirāja. Unlike *Nyāya-tiniścaya-vivarana*, it is in the nature of a very short manual for the use of beginners with four chapters :

- I. *Pramāṇa-lakṣana-nirṇaya* (Critique of Definition)
- II. *Pratyakṣa-nirṇaya* (Critique of Perception)
- III. *Parokṣa-pramāṇa-nirṇaya* (Critique of Indirect Means of Proof)
- IV. *Āgama-nirṇaya* (Critique of Testimony).

At the end of each chapter we find that the author claims to have based his exposition on the works of 'Deva' or Akalanka.⁸⁰ But no specific references are there to any other worthy predecessor. The published edition is based on a single Ms. and the only clue to authorship is supplied by the colophons at the end of each chapter which simply state—

“ itī śrīmadīādīrājasūripranīte ”

without any of his titles.

But Dr. A. N. Upadhye has made the following note in his personal copy of this text, which I had occasion to use, thanks to his kindness :—

79. Published in MDJG in the year V. S. 1974.

80 Cf. (i) *devasya matamudvīkṣya* (I, last verse).

(ii) *ṣāṅmūrūpītam devaish tasyātra*

saukṣepānnirṇayo varṇito mayā (II, last verse).

(iii) ... *devasya dr̥ṣtvā matam* ... (III, last verse).

“The Delhi Ms in Kannada characters, which Pt Pannalal sent to me for inspection, gives the colophon thus—“*iti lakṣaṇanirṇayaḥ*”. Thus it does not mention the name of Vādirāja. This Ms is called *Pañcaprakaraṇa*, contains complete text of *Pramāna-parikṣā* of Vidyānanda, and incomplete text of *Pramāna-nirṇaya*. There is one Ms of *Pramāna nirṇaya* elsewhere, its relation with Vādirāja's work has to be seen ”

This is a very important scholarly note, and until corroborated by further Ms evidence, we will not be right in taking this work as a genuine composition of Vādirāja, particularly in the absence of his name in the body of the work itself (since in the genuine works his name does occur in the body of the work) If it ultimately turns out to be a genuine work, it will have to be regarded as a summary of the author's larger logical work for the benefit of beginners

(E) Kakutstha-carita (?)

Before we close this section, we have to consider in some detail the possibility whether Vādirāja might have composed a work of this name, though it is no longer extant today, because he expressly declares, in *Yasodharacarita*, I 6, as follows —

‘*srīpārsvanāthakākutsthacaritam yena kṛtam*’

The question is whether Vādirāja is referring to one or two works herein Pt Nāthurām Premī, in the first edition of his *Itihās*, Dr Vaidya, Prof Velankar and other scholars have been writing that ‘*Kakutsthacarita*’ was a poem different from ‘*Pārsīanāthacarita*’. But Premī in the second edition of his book⁸¹

81. Loc cit footnote, p 297.

rejects this interpretation since it is against grammar, and corrects himself by saying that the singular number of the word is decisive and indicative of only a single work. He adds that 'Kākutstha' can well serve as an epithet of Pārśvanātha since he belonged to the family of Īkṣvāku and Īkṣvāku in his turn was only a descendant of Kākutstha.

The new solution, however, does not appear to us to be free from difficulty. For, we should at least get confirmatory evidence from ancient references in *Purānas* before we take Pārśvanātha as identical with Kākutstha. Instead of that, if we get some conflicting evidence, one has to pause and leave the problem open. In Māghanandī's authoritative treatise *S'āstrasāra-samuccaya*, the present editor finds both the Tīrthankaras 'Supārśva' and 'Pārśva' assigned to the "Ugra-vamśa" while those assigned to the "Īkṣvāku-vamśa" are only Rśabha, Ajita, etc. other than Pārśvanātha. How then are we to say that Pārśvanātha is identical with Kākutstha? The matter deserves further investigation from scholars versed in Jaina theology. It is not, however, beyond the bounds of possibility that Vādirāja might have written an epic poem on Kākutstha or Rāmacandra also since he is a Tīrthāṅkara in Jaina theology too. The grammatical irregularity noticed, in that case, will have to be regarded as dictated by metrical exigencies.⁸²

*Adhyātmāstaka*⁸³ and *Jñānalocanastotra*⁸⁴ are sometimes ascribed to this Vādirāja. The first ascription is uncertain while the second is certainly the work of

82. Cf the well-known dictum of poets —
apī masam masam kuryat .

83. Published in MDJG. No 13

84. Published in MDJG No 21.

a later Vādirāja, son of Pomarāja, since the last verse therein tells as much.

7. Yaśodharacarita, a study

(1) *Synopsis of the story*

I

Rājapura was a beautiful and prosperous city in the kingdom of Yaudheya. The ruler was King Māridatta who took care to keep his tutelary goddess, *Candamāri*, appeased by arranging periodical offerings of animal sacrifices. On one such day of worship, the King himself repaired to the temple and, seeing various couples of animals brought by people, commissioned his officer, Caṇḍakarman, to fetch him a human couple for the purpose of sacrifice. He said— 'After I have first sacrificed the human pair with my own hands, the citizens shall sacrifice the pairs of lower animals. Otherwise, the breach in traditional procedure might bring down the fury of the goddess upon us!'

Meanwhile, the ascetic Sudatta arrived in the outskirts of Rājapura with a retinue of five hundred monks. In this company there were two novices, Abhayaruci and Abhayamati, who were brother and sister. Since they were yet young and unable to observe rigorous fasts, etc., Sudatta permitted them to beg food for themselves in the city

On their way, the two were caught by Candakarman who took them to the King in the temple. They were not perturbed in the least even at the sight of the gruesome spectacle there and the certain prospect of their death. When asked to bless the King, they wished that wisdom, which consists in doing good to living beings, might dawn upon him soon

The King was amazed by their composure, and begged them to tell him how they could be so fearless in the face of death even at such a tender age.

Abhayaruci, the brother, said in reply: 'I am glad that your mind is at last weering round to the notion of *dharma*. Our autobiography is sure to prove an incentive to good life and a warning against the sin of violence. Pray, listen!'

II

Ujjayini, the famous city in Avantī, was being ruled by a glorious king, Yaśogha, whose charming queen was Candramatī. To them was born a son, significantly called Yaśodhara. The prowess of the prince was mighty and his dignity matchless. He vanquished many a foe in battle and took for his queen the lovely lady Amrtamatī who gave birth to a prince Yaśomati.

Meanwhile, the old King renounced the world after transferring the kingdom to Yaśodhara. The chance discovery of grey hairs on his head had made him world-weary, and he betook himself to the forest to practice austerities.

Now the cup of Yaśodhara's happiness was full. The Queen loved him, the people worshipped him, and he had no enemies to disturb his peace. He regaled himself in the company of his sweet wife.

One night, after enjoying love's delights with the queen, the King fell asleep with his arms around her. The king's elephant-keeper in the stable outside suddenly broke forth into song, sweet and enchanting.

"The queen, lying on her couch with half-closed eyes, her body languid with amorous sports,

heard, this ravishing song and at once took a fancy for the gifted singer."

The very next morning, Amrtamatī bade her maid, Gunavatī, to procure him as a paramour. Not all her protestations were of any avail. The fellow was a stinking wretch, a cripple, with running sores all over the body, and true to his name Astavanka. He was an ugly beast, but the Queen's mind was made up. She did not recant or retract; she insisted on the maid to carry out her bidding on the plea .

'he that answers to the call of Cupid is verily a god to women lovely.'

Day and night, the Queen enjoyed clandestine pleasures with the cripple, seizing every opportunity that came, until her love for King Yaśodhara ebbed away

When the King noticed the Queen's coldness gradually, he resolved to look into the matter and lay in bed one night feigning sleep. Soon he found the Queen slipping from his side, anointing herself, and moving out to meet her paramour. The King, too, dogged her steps. He found that she went to the ugly cripple, the elephant-keeper, and began apologising to him for her delay. She suffered gladly even his lashes on her back with the leather belt and his kicks on her neck and began wooing him. She declared her unswerving love to him until he softened and took her into his arms. The king who was an eye-witness all along, was on the point of cutting down both the sinners in his mounting fury, but he bravely restrained himself, and returned to his bed without revealing himself.

All night long his mind was agitated by the shocking conduct of Amrtamati, whom he had taken for a paragon of virtue so long. He became disgusted of worldly pleasure once and for all and decided to seek perfection which knows not inconstancy.

The next morning, he started a game and struck Amrtamati with a soft flower in jest. But she dropped down to the ground, senseless as it were, and then the King cleverly made her know how much he knew about her. It was only a hint with a punning reference to the cripple's lashes the previous night; but it had set the Queen thinking.

Yaśodhara then went to his mother, Candramati, to pay his respects as usual. She could at once see that the son had lost his usual cheer.

III

The fond mother made loving enquiries about the son's consternation. Apparently, she could see no cause to upset him. Yaśodhara satisfied her curiosity by inventing the story of a bad dream he had dreamt. Lovely Moonlight had united with fell darkness, in his dream. The simple mother, however, took the King's words literally and became anxious for his safety. She suggested superstitiously that offering sacrifices to *Candikā* was the only remedy to avert the evil foreboded by the dream.

Not all the King's appeals to her reason were of any avail. His reminding her of the first religious principle of non-violence was in vain. The king was in a quandary, and as a concession to her sentiments, he agreed to sacrifice to the goddess a feint cock made of dough, on the day of the Festival of the Mother Goddess.

This was accordingly done ; and what a miracle when the beheaded bird of flour shrieked like a living one !

The King's sorrow was complete. If the Queen had deceived him, the Queen Mother had pushed him into deadliest sin. Sorrow for him in birth after birth was now a certainty. So he at once gave the kingdom to his son Yaśomatī, and made ready to go to the forest. At this juncture, the Queen Amṛtamātī invited him and Candramatī for a banquet ; and they accepted the invitation for sake of courtesy. Both of them were poisoned to death by that unscrupulous woman.

The chain of their rebirths, full of suffering, at once started :—

1. Yaśodhara—peacock ; Candramatī—dog.

The two, born in the forest, find their way to the palace in Ujjayinī. The peacock's antenatal memory is revived the moment it sees Amṛtamātī still dallying with the cripple, and torments her, only to be killed by the dog, which in its turn is killed by the dice-board thrown at it by King Yaśomatī.

2. Yaśodhara—boar, Candramatī—cobra

The boar kills the cobra, and a tiger kills the boar in the forest.

3 Yaśodhara — red-eyed fish, Candramatī — crocodile.

The crocodile snatches a female attendant of the King and is got out by fishermen who torture it to death. The fish too is caught and is served as food for Brahmīns at Yaśodhara's own annual ceremony !

4. Yaśodhara—he-goat ; Candramatī—she-goat.

The son-goat mates with the mother-goat. Once King Yaśomatī hunts down the mother.

5. Yaśodhara—goat, posthumously born; Candramatī—buffalo.

The embryo of the dead goat is brought up by an untouchable. It grows and serves the purpose of 'purifying' the stale meat of buffaloes, as declared by Brahmīns and the purified meat is served at Yaśodhara's *śrāddha*! The he-goat indulges in musings about the futility of the whole show.

The buffalo, sporting in the river Śīprā, kills the royal horse and is caught and tortured to death by the King's men. It was roasted alive. Amrtamatī ate its meat with zest. She also wanted the goat's flesh. Though she was a leper now with stinking sores, her zest for meat was as strong as ever. Her crimes had become the talk of servants in the palace.

6. Yaśodhara—cock, Candramatī—cock

Both were born in an untouchable's house and brought up by Candakarman.

IV

It was a gay spring. All nature was clothed in beauty King Yaśomatī, in the company of his Queen Kusumāvalī and other lovely ladies, went out on an excursion to the park outside the city.

Commissioned as he was to keep the park clean, Candakarman went there on duty and saw sage Akampana, at the foot of a tree. He listened to religious discourses from him, which silenced all his doubts. The sage expounded to him the nature of soul, its sorrows and perfection, the means to salvation and the nature of good and evil. The sage also pointed to the

two cocks with him and gave an account of their sufferings in birth after birth, all because of violence in intent. On hearing this, the cocks recollected their past births, became religious, and crew aloud.

At the same time, King Yaśomatī shot them down with a sound-guided missile.

Their departing souls entered the womb of Queen Kusumāvalī close by, and finally, they were born as twins—Abhayaruci and Abhayamatī.

Once, the King who had gone out hunting saw an ascetic on his way. Since he did not get game, he was angry and set his hounds against the ascetic while returning. But the dogs could do nothing. He was so angry that he wanted to kill the monk himself.

At the nick of time, there arrived a noble merchant, Kalyānamitra, who counselled reason and spoke of the greatness of the ascetic, Sudatta, who was himself once a King of Kalinga, before he became a monk.

King Yaśomatī regretted his rashness, and fell at the feet of his holiness. The saint read the murderous mind which the King had first entertained and this surprised him all the more. He then wished to know the state of his grandfather, father, mother etc., and was told how Yaśogha was in heaven, while Amrtamatī was damned in hell and how Yaśodhara and Candramatī had to undergo various rebirths till they finally became his own twin issues.

Hearing this tale of Yaśodhara's horrid wanderings, the King became wise and gave up violence. His twin issues arrived there by that time and they at once recollected their past lives.

Yaśomatī and, a little later, Abhayaruci along with his sister Abhayamatī renounced the world, leaving the

kingdom in the hands of Yaśodhara II (the brother of Abhayaruci)

The twins became apprentices of saint Sudatta
 " O Māridatta, we ourselves ate king Yaśomati's twin children How strange that our attempt at killing a bird should result in such horrid wanderings in various lives! But when we see you about to kill a whole host of living animals, we are filled with wonder and pity ! "

On hearing this story, the grim goddess, Māri, herself renounced her love of violence. King Māridatta too sought spiritual instruction from sage Sudatta Giving up his evil ways, he practiced love, and attained heaven The twins too found happiness at last in heaven

(11) *Vādirāja's Sources*

The story of Yaśodhara became eventually so popular with Jaina poets that we have more than a score of its later versions in Sanskrit, Prakrit, Apabhramsa and modern Indian languages By the time of Vādirāja, however, so many versions were not there, and it is a pity that he has not alluded to his sources at all

As Prof Handiqui has elaborately shown in his masterly work on Yaśastilaka⁸⁵, the earliest *Yaśodhara carita* that we know of is by Prabhañjana before the 8th century A D It was probably in Prakrit But the work is no longer extant, and we do not know whether Vādirāja had access to it

Next comes the version in Haribhadra's Prakrit *Samaraiccakahā* The tale of Yaśodhara as found in this work has been well summarised both by Jacob⁸⁶ and

85 *Yaśastilaka and Indian Culture*, p 42

86. *Samaraic akaha* Vol I (Calcutta 1946) p LX ff

Handiqui. So we will note here only the points of difference. There is no reference in Haribhadra to Māridatta and his attempted human sacrifice. All the proper names are different. Yaśodhara's father is Amara-datta (not Yaśogha), mother Yasodharā (not Candramatī) and Queen Nayanāvalī (not Amrtamatī) The story opens with the scene of adultery straightaway, and adds that the King had a real dream also the next night. The dream was that he was sitting on the top of the palace on a throne from which his mother pushed him down ; he rolled down to the seventh floor dragging down his mother behind him. He tells his mother, however, a modified version of the dream that he had become a monk and tumbled from the top of the palace. Then follows the episode of the artificial cock's sacrifice. The Queen not only poisons the husband and mother-in-law but throttles the husband to make doubly sure of his death. The seven rebirths next recounted are exactly alike except for the change in the name of Yaśomati into Gunadhara, and of monk Akampana into Śaśiprabha.

But the conclusion is indeed wholly different. Abhayaruci's narrative, instead of stopping with his ascent to heaven, continues, and we are told how he was reborn on earth as Yaśodhara once again and how he had an early insight into Truth with the memory of his former lives and how he renounced the world along with his betrothed, Vinayamatī.

It will be seen that Vādirāja does not follow either the conclusion of Haribhadra or the details of the dream as mentioned by him, or the proper names of the characters. Nor is the promiscuous love of the Queen properly motivated in Haribhadra's handling. But

Vādirāja has described the ravishing melody of the cripple's song which won her heart. And the lady does not wring the neck of her husband in Vādirāja's version. Thus it seems that Vādirāja must have had some other version of the story before him when he wrote the *Yaśodharacarita*.

We know for certain that the encyclopaedic work *Yaśastilakacampū*⁸⁷ of Somadeva and *Jasaharacarit*⁸⁸ of Puspadanta were written about fifty years before the work of Vādirāja. Since these authors resided in Karnatak, we might concede that Vādirāja might have looked into these two works. Yet, it is difficult to point to clear cases of his borrowing from any of these writers, beyond the indebtedness to proper names. In both these works Māridatta is associated with a Śaiva teacher Bhairavānanda (or Vīrabhairava according to Puspadanta) who eggs him on to animal slaughter including human sacrifice. Vādirāja has shown his tolerance in dropping out this association. On the whole, Puspadanta's work seems to be the model for Vādirāja—except for minor details like the dream and the Queen's strangling—in respect of narrative, rather than Somadeva's work which bristles with a thousand and one digressions. Stray motifs like that of the song might have been suggested by Somadeva's text. But the artistic unity brought into the diffuse elements of the story should go to the singular credit of Vādirāja. While shunning the biting satire, the boundless philosophical controversies and the artificial digressions of Somadeva, Vādirāja manages to infuse the maximum of human and poetic interest into

87. For a detailed synopsis of this story, see Hanuqni, Loc. cit., p. 21 ff.

88. For a brief sketch of this story, see Vaidya, *Jasaharacarit*, p. 23 ff.

his work without sacrificing the cause of moral instruction. The arrangement of the plot shows the hand of a master. His descriptions of the grim temple, the bloody king, the calm neophytes, the delights of love, the ravishing song, the unfaithful woman, the horrid cripple, the King's reaction, etc. are intensely moving and dramatic, and never out of proportion. Not a word is in excess though the figures of speech come at the poet's bidding. The poet's happy imagery and the gift of phrasing hold us captive even at the first reading. In the second part which is full of birth-stories, the poet is careful to hurry over, and provides relief to the reader in the discourses on religion which are indeed short and memorable. When we read Vādirāja's *Yasodharacarita* we at once feel that we are in the presence of a master-poet (Mahākavi); and it is this poetic facility of his which raises the work above the level of mediocrity, and makes it something more than a mere religious story. And in this, Vādirāja is really original. Though the work contains only about 300 verses in but four cantos, the critic will not hesitate to concede it the status of a 'mahākāvya' (Literary epic), claimed in its colophon. In sheer poetic quality it is second to none in Sanskrit literature, and as the shortest and sweetest *mahākāvya*, it is entitled to a singular place in the history of Sanskrit poetry. It is short in compass, modern in theme, and moralistic in tone—a rare combination indeed. Its story is based on a popular, interesting, folk-tale, not on the trite subjects provided in *Purānas* and classical epics.

To the present editor it appears that in the matter of the religious sermon of Akampana to Cāndakarma, Vādirāja is indebted to Harisena's version of this story known as *Yasodhara-Candramati-Kathānala* in the

Brhatkathakośa,⁸⁹ because there are quite a number of striking similarities in thought and expression. This point has not been noticed by earlier scholars. The whole discourse is in terms of homely analogies, and four or five analogies in question-and-answer form in the same order cannot be assumed to occur independently to two writers. As Harisena's date is 932 A D, i e., about a century earlier than Vādirāja's there is nothing to militate against borrowing on the latter's part. Some of the parallelisms are set out below —

Harisena

Vadirāja

- | | |
|---|---|
| <p>1. ...na canyadiā sarīrakam
eko hi taskarah ko'pi
ko'sthikāyām nidhapitah
jatunā sajjitā sā ca
chudrahinā mayā krtā
asyamei amalām kṣiptāh
pancatāmagamat prābho
jīvasya nurgamo naitra
drsto'smabhih kadācana
(p 173)</p> | <p>1 pratesya coram hi
mahatkusulakam
vīlipyā laksam
bahirapyarandhrakam
gate hi kale
dadrse sarīrakam
na jīva-mārga-
stadalikamucyate
(IV 17)</p> |
| <p>2. yogi tadā tam punara-
bravit
pūrvoltako'sthikāyām ca
sasankho nā nidhāpitah
tatratyah so narah
ca ikham
dhamati pritamānasah
taddhi anih srūyate loke
nirgato na vilokyate</p> | <p>2 pratisya roham
puruse'pyarandhrakam
dhamatyalam
sankhamudattanadakam
dhanurbahirgacchati
nāsti tatpatha-
stathātra manyasi a
ucārapūriakam
(IV 20)</p> |

89 Edited with a scholarly Introduction by Dr A N Upadhye (Singhi Jain Series 17, Bombay 1943). The reference here is to story No 73

Hari-ena

Vādurāja

yathā hi sankhasabdasya
 ko'sthilāyā na nirgamah
 dr̥syate lokāṅghātair-
 jīrasyaṅpi nibudhyatām.
 (p. 173)

3. mayāikataskarah sādho
 tūḍyām tolitah sphutam
 sajnō jñāhino'pi
 tatpramāno l'havedayam
 (p. 273)

4. tatpramāno yathā l'hastrah
 sarvato rātajūritah
 tulayā l'hrasavha-
 nmaro'jirah sajnicalah.
 (p. 173)

5. mayā caurasya caikasya
 kṛvato kartanam tairch
 l'ūw'jā l'andallundini
 l'vato'v tarcātrale
 tal' jñā ur'vato' d'ro
 rā jñāh k'vato'ra sikh
 (p. 273)

6.

3. tathānyathā
 taskara eva keralam
 pramāya pūrnam
 tulayātha mārītah
 tayā punah
 sammuta eva tatpramah-
 (IV. 16)

4. pramāya bhāstrām
 tulayā jñānāca tām
 prapūrnavāpi-
 jramutām vilolayan
 pramānal'holō'tra
 na dr̥syate yathā...
 (IV. 19)

5. ngrhya coram tu
 nūatva coccakam
 kalit' l'elam
 jaramāmi-mā'rala
 ra, jñā jñāth l'āhu
 n' jñāh k'vato'ra sikh...
 (IV. 15)

6.

 (IV. 18)

The correspondences in thought are too close to
 admit of any other explanation save borrowing. But

anyone can see how the crude nugget of Harisena acquires polish and poetic finish in the hands of Vādirāja. And the parallelisms do not extend to other portions.

One point remains to be disposed of in this section. T. S. Kuppaswami Sastri stated in his Sanskrit Introduction to the Tanjore edition of the *Yasodharacarita* that the source of this story was undoubtedly the *Uttarapurana* of Gunabhadra. He also added that the story occurs under the Book on Suvrata Tirthankara.⁹⁰ This opinion is quietly adopted by Wintermitz and De in their reputed works on Sanskrit Literature,⁹¹ and other scholars like K. V. Raghavachar⁹² have followed suit.

The present editor has tried in vain to locate the reference in the published *Uttarapurāna* of Gunabhadra. The story is conspicuous by its absence not only in the life history of Suvrata but in the *Uttarapurana* as a whole. Here is an example of a factual error handed on from writer to writer and it gives a lesson that one has to be very careful in recording one's evidence.⁹³

90 *cf* *esam yasodharacaritaprabandhanam gunabhadracaryapranitottarapurananantargatasuvarata tirthankara-kathayam vidyamanam yasodharacaritameva m ilamiti nirvavadam*

— Op. cit p 4

91 History of Indian Literature Vol II p 535 History of Sanskrit Literature, p 436

92 Kannada Yasodharacarita (Mysore), p lxx

93 There is one red rect parallel furnished in one of the stories of the *Uttarapurana* v z of two brothers taking lower births successively because of their mutual anger (*krodha kasaya*) but this is in no way connected with Yasodhara's story as we have it here — *cf* *Uttarapurana* (Ch. 62) Since writing the above it has come to my notice that S. Bommarasa Pandita has also questioned this ascript on in his Kannada Edition of Janna's *Yasodharakavya* (Maraduru 1951)

Another conjecture of the same kind hazarded by Kuppaswami Sastri is Vādirāja's authorship of the Tamil *Yasodhara-Kāvya*⁹⁴ Gopinatha Rao, who alludes to it, states as follows.—

“They (the Sanskrit and Tamil versions) are both so strikingly alike in composition and diction that there is every probability, as Mr Kuppaswami Sastri ventures to think, that they were written by one and the same author.”⁹⁵

Prof A. Chakravarti, to whose valuable works in English we owe our knowledge of Jaina literature in Tamil, is more cautious in his estimate —

Unlike Jaina literary works in Sanskrit where the authors generally give a bit of autobiographical information, either at the beginning or at the end of the work, in Tamil literature the author maintains absolute silence on that matter. Practically nothing is known about the author except that he was a Jaina ascetic. There is a Sanskrit *Yasodhara-Kāvya* dealing with the same story. But it is not clearly known which is earlier, the Tamil or the Sanskrit one.⁹⁶

Another authority on the subject opines —

“*Yasodharakāvya* is one of the five minor epics in the period nearer to the third ‘Sangam Age’ *Yasodharakāvya* based on a Sanskrit work, consists of 320 stanzas.”⁹⁷

94 Vide-*Sendamil*, Vol I \ pp. 217, 265

95 English Introduction to *Yasodharacarita* (Tanjore edn)

96 A Chakravarti, *Jaina Literature in Tamil*, p 45f

97 Dr K R Srinivasa Iyengar in *The Age of Imperial Unity*, p 301

Thus, much can be said on both sides regarding the relation of the Tamil 'Yasodharakāvyaṃ' vis a vis Vādirāja's Sanskrit work. It is difficult to take any definite position. But since the correspondencē in the story is far too close, to the extent of similarity in the name of the Queen's servant-maid (viz. Gunavatī) who figures but once in the whole poem, and who is found exclusively in Vādirāja's version, one might not be far from truth to think that the anonymous Tamil poem is modelled on that of the celebrated Sanskrit poem of Vādirāja, and not vice versa, in the present state of our knowledge of Tamil chronology.

We have already seen that Yaśodhara's story was quite popular with writers from about 650 A. D., the probable date of Prabhañjana. How much earlier it might have been current is difficult to determine. A sort of hint is dropped by Vādirāja, if we can look upon his epithet 'Kulena Gangah'⁹⁸ (IV 46) with reference to saint Sudatta, king of Kalinga, being based on historical tradition. History knows that Kings of the Ganga family began to rule the Kingdom of Kalinga only by about the 5th Century A. D.⁹⁹, when the Ganga era

98. This epithet is echoed by the Kannada poet Janna in his Yasodharacarite (IV 43) in the form 'Gangakulacakravartī'.

99. Cf "Towards the close of the 5th century A. D. the Gangas for the first time appear as rulers of the kingdom of Trikalīnga .."—Harekrushna Mehtab, 'The History of Orissa' p. 43

But it is claimed by mythical chronicles that the ancestors of the Ganga dynasty ruled at Ayodhya, and were descended from the ancient Ikṣvaku family. Cf. Ajit Prasad, *Purusārtha-siddhyanūpāya* (Lucknow, 1933), Introdn p 28

was founded by them. The story of Sudatta might thus date back to the historical period.

Similar stories of faithless women are not unknown to Sanskrit and Prakrit literature. For example, the moral of a Jātaka story¹⁰⁰ is—

. “ All women fail to find delight in homes
that are their own.
Thus does a wife forsake her lord
though lusty be and strong
And will with any other man, e'en a cripple
vile, go wrong.”

a moral which can well fit in with Yaśodhara's story. Another story concludes—

“ A sex composed of wickedness and guile,
Unknowable, uncertain as the path
Of fishes in the water—womankind
Hold truth for falsehood, falsehood for the truth !
As greedily as cows seek pastures new,
Women, un-rated, yearn for mate on mate,
As sand unstable, cruel as the snake,
Women know all things ; naught from them
is hid.”¹⁰¹

E. B. Cowell observes that “ Like all collections of early popular tales, they (Jātaka stories) are full of violence and craft, and betray a low opinion of woman.”¹⁰² The world of the *Brhat-kathā*¹⁰³ (as repre-

100 *Jataka Stories*, Vol. V (Luzac & Co., London, 1957) p. 236. For other stories of women's wickedness, see *Ibid.*, I p. 25, 148, 158-60, 284, 285, II 223-245, II 94, III 61, etc.

101. *Ibid.* Vol. I, p. 155

102. *Ibid.* Preface, p. xii

103. Cf. *Soma'seva*, 52, 3-5, 103, 226 (noted by Hertel); *Īśānīkāvya* (Tawney) Sr. 125.

sented by the extant *Kathāsarit-sāgara*) is also full of such tales of inconstancy. Hemacandra's *Parīśīta-parvan*¹²⁴ has a story of adultery where a queen carries on with an elephant-keeper who is also a cripple and who scourges her on the back with his leather-strap, just as in our story. All these point to the conclusion that the origins of the Yaśodhara story are to be traced to the beginning of the Christian era when the common stock of Indian folk-tales was being first drawn upon by writers and moralists. Perhaps these folk-tales were of Dravidian rather than Aryan origin since we find only writers from the South—like Guṇādhyā and Daṇḍin—making liberal use of them in the first instance. Jaina preachers must have given a religious turn to what was once a pure secular story of woman's infidelity. But by the time of Vādirāja, however, the story had already taken the final form, and his main credit lies in immortalising it with his poetry, and striking a balance between the moving human elements in the first half with the atmosphere of religious instruction in the second half. Bird- and beast-fable also formed an essential aspect of ancient Indian folk-tale; and we have, in Vādirāja's account of various animal-existences, a very artistic use of this theme to illustrate or point a moral, in characteristic Indian fashion. The animals in this poem not only afford entertainment, but also serve to analyse human motive with unerring discernment and act as good commentators on the vanity of life. The ritual-ridden ancient society could not have been more effectively and devastatingly satirized than by the reflection of these birds and beasts. Vādirāja's art of satire here reminds us of

Swift's *Gulliver's Travels* And this vein of subtle satirical humour is Vādirāja's own. The central thread that binds together the two parts, viz, life at the human level and life at the level of animals, is furnished by the interplay of love and hate. This panorama of light and shade goes on unchecked until wisdom dawns; and wisdom is but another name for the practice of *ahimsā* in thought, word, and deed. The whole human and animal situation dramatically unrolls before us, transfigured by the imagination of the poet, and the artistic unity of the poem finally synchronises with the ethical law of *ahimsā-dharma* itself. This impression of unity we miss in Somadeva's voluminous work; and Puspadanta's art pales in comparison with that of Vādirāja. Harisena's account is deficient in the human touch, since all his attention is on the narration of the incidents in summary fashion and not on delineation of character. Thus Vādirāja's *Yasodharacarita* shines in comparison with previous versions of the story.

(iii) Characters

Sanskrit poetic tradition recognised only perfect types of heroes and heroines for treatment in serious epics and dramas. Poets and playwrights, therefore, turned to heroic sagas of the past for their material and sang of gods and god-like heroes. The canon of decorum (*aucitya*) held complete sway over the critical judgements of Indian literary theorists, and the slightest indelicacy (*anaucitya*) in the treatment of passions was severely condemned.¹⁰⁵ While literary theory re-

105 Cf. '*anaucitya-dṛṣṭe nānyad rasabhangasya kūrānam*' Dhvanyaloka, p. 330. (Kashi edn.).

cognised 'Love' (or '*S'rngara*') as the "*rasa*" *par excellence*,¹⁰⁶ it took pains to point out how it would be caricatured into 'the comic' (*Hāsya*) with the slightest touch of indelicacy¹⁰⁷, if the rigid rules about characters as laid down in the books were not scrupulously observed. The love-poet's worst failure was thus bathos, and he was not permitted to build a literary work on an immoral theme. Of course, theorists permitted introduction of such elements in rival and low characters (when *S'rngāra* would be just *S'rngārabhāsa*), but never in the hero or the heroine. The distinction between *rasa*, *rasābhāsa*, and *gramya* (*dosa*) is fundamental to Indian poetic judgement,¹⁰⁸ and classical Sanskrit writers, including masters like Kālidāsa, conformed to these general requirements. We have practically no adventurous writer who dared to set critical standards at naught, and win new territory for creative writing. Literature remained for quite a long time shut up in the narrow groove prescribed by orthodoxy, with the result that it soon began to show signs of decadence in an atmosphere of artificial refinement. The breath of life as actually lived by the Indian people is practically missed in the elaborate accounts of standard heroes treated to a plethora of poetic conceits. If we turn to Vāḍirāja's *Yasodhara-arita* against this background, we get a refreshing sense of relief. We

106 Cf. *śrngara eva madhuraḥ paraḥ prahladano rasah* Dhvanyaloka, II 7

107 Called *gramyata* or vulgar ty by Dandin in his *Āvya-darsa*. Cf. also '*śrngara.lihi bhaved hāsyaḥ* — Bharata

108 For a full study of the distinction between the categories of *Rasa* and *Rasābhāsa*, see the present writer's article on the subject in the *Karnatak University Journal*, Humanities Number, June 1962

breathe living air and we hear living voices. We discover a modern note for the first time in the very conception of character. Even Vādirāja's hero and heroine, not to mention the rest of the characters, are figures in flesh and blood who love and hate, sin and suffer, like the common lot of humanity. Though they are royal personages, they represent the life of 'everyman' since they are not just paragons of might and virtue, but partake of the weaknesses and follies of the whole of humanity. Vādirāja is entitled to a high place in the history of Sanskrit Poetry for having succeeded in introducing a note of realism and modernism which was unknown before. Our conventional dramas and epics cannot be 'tragic' in the nature of things, but Vādirāja's *Yasodharacarita* is nothing if it is not a tragedy. It is a tragedy, not only of Yaśodhara, but of Everyman. It is a tale of Life, Death and Redemption. It is a story of Paradise lost and Paradise regained.

Yasodhara, the hero

In our strong reaction to the sin of the heroine, we are likely to give her more importance than she deserves. The poet does not intend her to be a tragic heroine, as he intends Yaśodhara to be a tragic hero. Amṛtamati comes and goes, only one nefarious role is assigned to her. Her affair is no more than an interlude, a passing phase, in the life of the hero which forms the entire poem.

Yaśodhara was blessed with wealth and status, power and pelf, health and youth, in fact, with everything that should make a man happy. His sway over the realm was unquestioned, his people were happy, his

marriage with Amrtamati sweet and his personality glorious. So he naturally gave himself up into thinking that he was the happiest man on earth. Was there anything wrong in that? Well, thereby hangs the tale. Is supreme happiness a possibility in this world? Religion says no. It is only a fact of heaven, not of this earth. Man is deluded into thinking that he is at the summit of happiness just when he is about to fall headlong into misery. Such was also the Greek idea of the lot of man on earth, and they thought that gods would become jealous if anyone said he was happy, and would at once push him into the abyss of suffering. But the Indian view is more philosophical and it makes man himself responsible for both his downfall and uplift. Absence of wisdom leads to downfall and he will rise again with the dawn of wisdom. Fate does not become a blind force here shaping his destiny from the outside; but becomes another name for his own wisdom or ignorance become active and productive.

When Yasodhara did flatter himself to be the happiest man in the society of his lovely queen Amrtamati, he was only ignorant and unaware of the evil ways of women. This was his tragic frailty and it brought down upon himself, most unexpectedly though, the worst misery that he could have imagined for himself. His most trusted wife proved a downright adulteress. She stooped down to the lowest depths of degradation conceivable, by surrendering her virtue to a horrid, ugly, cripple, a beastly and brutish menial. The King saw it with his own eyes and could have killed the criminals down with his sword at a stroke. They were there at his feet awaiting their well-deserved punishment.

But the King does not strike. Why? Because he is an Indian king and is stronger in self-composure than in emotional indiscretion. The greatness of an Indian hero is tested not by the bloodiness of his revenge, but by the splendour of his self-mastery. He has in him the gift of divine mercy yet, and he lets off the sinners.

But he cannot let himself alone. He punishes himself for his former illusion about woman's constancy. He drives away his attachment to the lures of the senses. The hero Yasodhara commands our respect in this noble conduct of his when he was tried so harshly by circumstance. Yasodhara is now disillusioned about the love of a wife. Better wisdom late, than never. He is full of pity for the fickle woman. There it ends.

But the hero's trial did not end there. In fact it proved only the beginning of even more serious trials. Having lost the foothold of his wife's love, the King tries to clutch at the love of his mother like a drowning man who catches at a straw. And it eventually proves far more dangerous. To save his own face and that of his wife, he concocts a white lie while reporting the cause of his worry to his fond mother. He says he had a bad dream, and the mother suggests a remedy worse than the disease. She wants her son to sacrifice live animals, against his conscience though. The King, in a weak moment, compromises with his conscience and the drama of his tragedy starts. Earlier, the King had not done anything sinful, in fact, had conquered the idea of sinful revenge and come out victorious. But now he had contemplated sin, in concession to the sentiments of his mother, and whatever makeshift he might devise, he cannot surely hush the wheels of *Karma* that grind unremittingly. The mother pushed him into sin and

the King rolled down the abyss along with her. The spiritual tragedy could not be escaped now.

The King knew, from the moment the pasty cock crew, that he was doomed, and he never pardoned his mother as he had done his sinful queen. In vile birth after birth, he became a passive victim losing active initiative once for all. Such is the effect of sin which destroys the spirit. The mother Candramati, too, shared the same horrid sufferings all the time. At last, the two were lucky enough to hear wisdom from a saint, and having purified themselves, eventually attained heaven.

Thus the whole poem, from the beginning to the end, is the tragical history of Yaśodhara who represents everyman. Though steeped in misery and suffering, not only in the human life, but much more in the cycles of animal lives exposed to torture and untold misery, the life of the hero is not unrelieved by hope. It breathes the message of optimism and robust faith to everyone who shuns from sin.

Thus Yaśodhara combines in himself the characteristics of both a tragic hero and a religious hero. His character is unique in holding a mirror to the realistic aspects of ancient Indian life.

Amrtamati, the heroine

Amrtamati is a type of heroine quite unique in Sanskrit literature. With the didactic Sanskrit poets, the only type of married woman admissible into epics were *pauratās* or paragons of chastity like Sitā, Sāvitrī and Damayanti. The Jaina poet does not wish to dilute this ideal, but he makes bold to portray truth about life as it is actually lived in this world, a truth which is often

far from the ideal. The purpose is not to countenance immorality or to encourage it, but to make it a caution and a warning and to force complacent people into some thought on spiritual questions, without which infinite bliss is impossible. Immoral love in the heroine is portrayed not as an end in itself, in which case the poem would be obscene though penned by a monk, but as a means for inculcating the need and value of detachment and renunciation. Amrtamati's adultery is not an example, therefore, of *sringāra* or Love, but only of an *abhāsa* or caricature of it. The poet has never lost his sense of constraint in portraying it and does not fail to bring out its moral repeatedly.

In Western literature, the type of unfaithful woman is not at all uncommon. Right from Helen and Cressida, up to their counterparts in modern Miss Julia (of Strindberg) and heroines of Balzac, they have consistently formed themes for the works of literary masters. But in India Amrtamati is perhaps the first of that kind, yet she serves only a subordinate role, and forms but a part in the higher harmony, unlike Western heroines of her ilk.

Is Amrtamati a tragic heroine? Does she command the sympathy of the poet? These are questions which may be answered in the negative. The poet sympathises no doubt with the lot of womankind as a whole, whose passion outruns judgement. But he does not, on that account, uphold or justify the action of Amrtamati in particular. She is not a perfect woman with but a single foible. She is an imperfect woman with no virtue to recommend her except her beauty. If the poet had the least sympathy for her, he would not have painted her paramour in such hideous and horrid

colours. The ugly beast has, however, one redeeming feature—a sweet musical voice. But does it exonerate the unabashed adultery of the Queen who should have known better? Again, the contrast between how she gladly takes the lashes and kicks of her lover, and how she faints at the touch of a flower in the King's hand, shows how she was nothing but a clever actress, a woman knowing all the wiles of her sex.

Furthermore, she never for once regrets or relents. She has never a thought of either the husband whom she loved so long, or the son who is grown up, before she stoops to folly. She never justifies herself except on the ground that her passion is irresistible. She is thus intended as the villain of the piece, and that is why the poet makes her coolly murder her husband and mother-in-law, all for a suspicion that her misdeeds have been discovered. One feels that the ends of poetic justice have been served when she is shown later as a bloated mass of flesh with leprous sores running all over, and eventually condemned to perpetual Hell.

Amrtamati is thus a warning to women. Though an ascetic, the poet has succeeded in portraying her personality very interestingly without any subversion of values. She is a standing monument to the moral —

“ Earthy desires and sensual lust
 Are passions springing from the dust ;
 They fade and die,
 But in the life beyond the tomb
 They seal the immortal spirit's doom
 Eternally. ” ¹⁰⁹

109. Longfellow's translation of a poem by Coplas De Marique

Perhaps Vādirāja is the first writer who successfully delineated *S'rngārarasābhāsa* instead of *S'rngārārāsa* in his heroine, without sacrificing the importance of ultimate *S'āntarāsa*

(1v) *Vādirāja's style, etc.*

We have seen in the earlier sections how Vādirāja shows novelty and originality of approach in the handling of his plot and in the delineation of characters in the *Yaśodharacarita*. The same is no less true of his style, which is free from excesses of all kinds. He strikes a happy balance between pure didacticism and pure eroticism. He does not hesitate to expose social evil in order that he might propose heavenly remedies. He strikes a significant note of humanism, all but rare in Sanskrit poetry. What might have become dreadfully dull is relieved by his glowing account of life's delights as well as pains. Instead of losing himself in the verbiage of conventional tropes and conceits, he finds time to reflect gravely on the sins of the world and the pathways to salvation. Paradoxical as it might appear, the poem is both secular and religious, both realistic and idealistic, both profane and profound. As we already saw, he has an eye for the comic and the ridiculous, and he does not spare any superstition. Even when they figure under the guise of reputed religions, his satire and humour mark them out and laugh them away. *Nirankuśāh karayaḥ*, they say. If the poets' power or genius lies in independence, Vādirāja possesses it in an abundant measure indeed. He had before him only classical epics in Sanskrit — large in effect, in characters, events, and setting — the epic scale itself transcending at every point that of ordinary life. But Vādirāja made a new

epic from the common lot of humanity, from its sins and sufferings themselves. Man's quest for the meaning of life and his futile struggle against death is the theme here, and as in Greek tragedy, man's suffering is the result of guilt, which must be expiated. It is suffering which prepares the mind to gain redeeming wisdom, but unlike Greek tragedy, it is suffering in birth after birth, both human and sub-human. The genius of Vādirāja lies not so much in the originality of his theme — since Sanskrit literature was quite familiar with similar themes as in Bhartrhari¹¹⁰ — but in his exquisite treatment of age-old themes.

The *Yasodharacarita* does not suffer from the common failing of Sanskrit poems, viz., longwindedness. Vādirāja shows that he is a master of the intricacies of Sanskrit grammar and lexicography, by giving us, occasionally, rare forms and expressions¹¹¹. A learned commentator like Lakṣmana, who has more than a dozen lexicons at his command, finds himself baffled more than once. But these are kept within limits and are never allowed to outrun the bounds of normality. In style, Vādirāja seems to have had Kālidāsa for his model, and we do not find any pedantic perpetrations which halt the even flow of his sweet poetry. The *śamāsas* are but short and

110 Cf the famous quatrain —

“*gam cintayami manasa mayi sa vipakṣa
sahyanyamīc'hati janam sa jano nyā-saktah
asmakrte ca parituyati kacidanya
dhikṣam ca tam ca madanam ca smari ca marī ca*”

111 Cf e.g., *sāvanī* IV 38 'roha (IV 20), 'anaḥathya' (III 53), 'pūta-kṛatsyya' (II 13), which are rare words from *kośas* and also peculiar grammatical forms, like *lavatīṣṭha* (III 2), *vipakṣimā* (III 74), *adyastvīnam* (III 15)

of rare occurrence, pointing to the Vaidarbhī style so popular in the South. In continuation of what is said in section V.11. above, it might be added that even in the choice of metres, Vādirāja restricts himself to three or four widely prevalent ones like *uḥ yāti*, *anustubh* and *ī amastha*, and avoids the unfamiliar and longer ones. In his *anustubh*-s, we see him a master of the inner rhythm of the verse unlike many an earlier Jaina poet. However, he has a few mannerisms like the word *uccakāh* without any special significance.

His imagery, again, is vivid and striking. He uses only the easy and most effective *alankāra*-s like *upamā* (I.8,9 etc.), *utpreksā* (I.10,40 etc.), *rūpaka* (I 57, etc.), *arthāntaranyāsa* (II 38 etc.), etc., showing off his power over *śleṣa* (double entendre) but rarely, as in the description of the hero's eroticism in Canto II. In depth of vision, felicity of expression and beauty of imagery, Vādirāja stands easily and incomparably first among the Jaina Sanskrit poets. His is a rare combination of artistry and simplicity, grace and force, elegance and moralism. Though, like the natural epic, his *Yasodharacarita* centres mainly round orally transmitted folk-lore and legend,¹ it also indicates throughout that it is the creation of the genius of one man, which is the hall-mark of the later literary epic. At the same time, it is free from many of the extravagances in which artificial court poets were specialising. It may, therefore, be said that Vādirāja tried to retrieve the Sanskrit language from the false and pedantic diction of the court poets who were specialising only in panegyrics, and introduced new subjects and new attitudes to life.

The forms of proper names adopted by Vādirāja in this poem, e. g. *Yasoghā* and *Aṣṭa tāmka*, perhaps indi-

cate that his main source of the story was in Prakrit. These words appear like irregular Sanskritisations of regular Prakrit words, viz, 'Yaśoha'¹¹² and 'vanka'. It is interesting in this connection to note how Vādirāja makes an effort (in II 3) — which is not very convincing — to justify the former word on the analogy of words like *pr odara* noted by the grammarians as irregular¹¹³

8 Lakṣmana's Sanskrit Commentary on the Yaśodharacarita (1) Manuscripts used

The Commentary of Lakṣmana (also spelt as Laksana in two Mss), published now for the first time, is based on four palm-leaf Mss, all deposited in the Jaina Dānaśālā Matha, Mudabidre, (S Kanara) All of them are in Kannada characters, and the oldest of them, No 199, seems to be the original of which the other three are later copies. They have all been fully collated for purposes of this edition and variants have not been noted because they were inconsiderable, and mostly in the nature of scribal errors. The Mss are described below —

(1) No 199

size	19½ × 2'
folios	32
lines	8
letters	82 (big)
date	about 400 years old
condition	worm-eaten and partly damaged, mostly accurate in readings

112 This form is actually found in Puspadanta's Apabhramśa poem

113 For a full study of this interesting class of words vide — K. C. Chatterjee, *Popular Etymology*, Calcutta Oriental Journal, II, No 3 p 91 ff

(2) No.: 812:

size :	12½" × 2¼"
folios :	26
lines :	13
letters :	55 (small).
date :	about 300 years old.
condition :	fairly written with a few spelling mistakes.

(3) No. 242 :

size :	13½" × 1½"
folios :	41
lines :	8
letters :	51
date :	about 150 years old.
condition :	full of mistakes

(4) No. . 303 :

size :	19½" × 2"
folios :	33
lines :	8
letters :	56
date :	about 150 years old.
conditions :	Very well preserved; but contains scribal errors.

(ii) Personal details about Lakṣmana,
the Commentator

The commentator gives a few autobiographical details in the opening and concluding sections of his interesting commentary. They are summarised below--

Lakṣmana or Lakṣmī (as some Mss. spell his name) was the son of Cikkana and this commentary was written by the son at the instance of the devout

father. Lakṣmana also refers to himself as 'Jinadāsa'. Whether this was a surname of his or only an epithet indicative of his Jaina persuasion, is not clear ¹¹⁴

There were two merchant princes, Padmana and Gummata, at Ksemapura whose patronage was responsible for the composition of this commentary. The work was actually written out religiously in the temple of Neminātha at Ksemapura, ¹¹⁵ at the instance of the author's father

Krishnamachariar records in his *History of Classical Sanskrit Literature* that this Lakṣmana, the Commentator of Vādirāja, is the same as Lakṣmana, the Commentator of Kavirāja's *Rāghava Paṇḍarīya*, and assigns him to the 12th century A. D. ¹¹⁶ The latter commentary of Lakṣmana published from Bombay ¹¹⁷ contains the colophon —

114. Cf *akāraśāstramam tikam cikhano gunaraksanah |*
akarajijnadaso'zam cikhanaatmaja-lakṣmanah ||
 occurring both in the beginning and at the end of the commentary

115. cf *sr matpadmaṅga-gummatetyabhihitau*
srivarnināu bhutale
khyatau caru-caritra-varḍhi-himagu
tatpr taye lakṣmanah |
mando bandhura-vadiraja-vidusah
kavyasya kalyanadam
tikam ksemapure karodgurutara
sr neminathalaye ||
 — Concluding verse of the commentary

116. *Loc cit* p 187

117. by Gopal Narayan & Co in the Grantha-ratna-mala Series

iti srimatpada-īakya-pramāna-pārāiāra-pārīna,
paramahansa-parivṛājakācārya--srimaduttama-sloka-
tīrtha-mahāmuni-krpā-katāksalāīksita, brahmajñāni-
īamsāīatamsa-sṛīdattasūri-suta, Lakṣmana-pandita-
tīracitā, rāghava-pāṇḍaviya-sikā-sāracandrīkā samāptā

This clearly shows that Lakṣmana, the commentator of Kavirāja was a Brahmin, a son of Śṛīdatta and a disciple of one Uttama sloka tīrtha, while Lakṣmana, the commentator of Vādirāja was a Jaina, a son of Cikkēnā. The two are, therefore, different persons and cannot be held as identical.

(iii) The Place and Date of Lakṣmana

We are lucky in so far as Lakṣmana has mentioned in so many words that Ksemapura was his hometown. To those who are familiar with the history of Tuluva and Kanara tracts in South India, the reference is clear enough, and does not present any difficulty. As evidenced by a number of inscriptions and even literary references, Ksemapura is the same as modern Gerasoppe in North Kanara District. We give below some extracts from Dr B A Saletore's *Medieval Jainism* which authoritatively settles the question of Ksemapura's geography and history —

"Gerasoppe springs into fame in the middle of the fourteenth century due to the activity of its wealthy citizens, although as a political unit it had already made a name for itself earlier. In those ages it belonged to Tuluva, its rulers themselves being of Tuluva origin."¹¹ Thus is it described in the Govardhanagiri inscription (A D 1540) —

'On the Southern bank of the great lotus, the Jambūdvīpa, is the Bhārata country, in which, on the eastern shore of the Western Ocean is the great Taulava country. In it, on the south bank of the Ambu river, shining like the Śrīpundra (or central sectarian mark on the forehead of the Śrīvaisnavas) is Ksemapura, like Purandara's (Indra's) city with fine Jaina Caityalayas, kings palaces abodes of yogis, lines of merchants' houses, with crowds of people devoted to acts of merit and liberality, groups of *gurus* and *yatis*, bands of poets, learned men, multitudes of excellent *bhavyas* — what city in the world was so celebrated as Gerasoppe?' 119

"Yojanaśreṣṭhi (II) built a two-storeyed Caityalaya of Nemisvara and Gummatanātha in Gerasoppe. Ambāvana Śreṣṭhi, (a commercial magnate of Saluva Immadi Deva Raya C 1523 A D) was matrimonially connected with Yojana Śreṣṭhi (II). Neminātha basadi was first built by the grandfather of Ambavana 120

"In 1939, Cikkana, the son of Dodda Devappa, gave a dharmasādhana (charity deed) to Cāvudī Setti of Grasoppe' 121

The above extracts show conclusively that though the present Gerasoppe is no more than a tiny deserted village, it was in a flourishing state from the 14th to 16th centuries A D under kings who were patrons of Jainism. It is a fact of history that Jainism which could not stand the sweeping avalanche of Viśiṣṭaism

119 *Loc cit* p 345

120 *Loc cit* p 346

121 *Loc cit* p 348

in Karnataka was driven to seek refuge in out-of-the-way nooks and corners like the Tulu and Nagira Kingdoms. The petty chiefs of Hāduvallī (Śiṅgītapura), Ksemapura, etc., gave quarter to Jainism, and it is due to their patronage that Jainism has still a great following in Kanara

That Ksemapura or Gerasoppe was a flourishing centre of Jaina culture is also revealed by the following account furnished in the colophon of *Amoghavṛtti* copied therein¹²² (during the 16th century, if king Devendra is taken as identical with Immadi Devarāya) —

jambūdvīpa-mahā-hema-mukuta-
prōttu ga de acala-
prācād-dakṣiṇa-bhāratā anisati-
tātanka-vṛttakṛti ḥ
asti ksemapuram purandara-puri-
saundarya garvāpaham
devendro nrpatih prasasti tadidam
devendra vṛndopamah ḥ

tasya pradhāna puruṣaḥ puruṣottamasriḥ
śrīyājña-marga-gaganāṅgana-bālabhānuḥ ḥ
śamyakti-a-candira-suaḥāmbudhī-caru cetah
bābhāti bhasuravaco varasāngamantri ḥ

tasmai vṛsuddha-cidamogha manojña-vṛttim
prādānmuda vṛyayakṛti-muniśarāya ḥ
satkṛtaye vipula punya-mahādhanāya
bodhāya mallanrpatiśarasa gamantri ḥ

122 Ms. of Śakatayāna's *Amoghavṛtti* (No 177) of Humbucha Matha Library noticed by Pandit K. Bhujabali Sastrī in *Jana Siddhanta Bhaskara*, Vol. XIV No 2 (Jan 1948) p 29

In the extracts taken from Dr. Saletore's work earlier, we have references also to the date of construction of Neminātha Basadi which will definitely give us the upper limit of the date of Lakṣmaṇa who wrote his work therein. But unfortunately, there seems to be some discrepancy since Yojana Śreṣṭhi II 'who built the two storeyed caityālaya of Nemiśvara' and who was matrimonially connected with Ambavana' (C. 1523) cannot be the same as 'the grandfather of Ambavana' 'who first built the Nemiśvara Basadi'. If this means that Ambavana's grandfather first built it in about 1400 A. D. and Yojana śreṣṭhi built a second storey to it by about 1500 A. D., then the discrepancy is removed, no doubt. But the relevant epigraph¹²³ only records 'the setting up of an image of the Jaina god Neminātha by Ajana whose mother was Mābāmbā and father was Kallapaśreṣṭhi, son of Ojanaśreṣṭhi,' and does not bear any date. 'Ajana,' 'Ojana,' and 'Yojana' — only appear to be scribal variations of the same name. Anyway, these facts indicate that Lakṣmaṇa, the commentator of Vādirāja, cannot be earlier than 1400 A. D. if the first Yojana Śreṣṭhi built the Neminātha-basadi, and not earlier than 1500 A. D., if the second Yojanaśreṣṭhi built it for the first time.

The last extract above from Dr. Saletore's book refers also to one Cikkaṇa, son of Doddadevappa. If this Cikkaṇa is the same as the father of our commentator Lakṣmaṇa, then the latter's date will be decidedly 16th century A. D. But there might have been

123 Mysore Archaeological Report 1923 p 119,
Inscript on No 107.

several Cikkanas earlier, and one cannot take similarity in names as conclusive evidence. The age of our oldest Ms. shows that Laksmāna may not be later than 1550 A. D. at any rate.

(iv) A critical estimate of the commentary.

Coming to the internal evidence furnished by the commentary itself, by way of references to earlier works, we find that Laksmāna is a very widely read scholar quoting profusely from grammars, lexicons, *kāvya*s, *smṛti*s etc., but none of these references are to works later than 1400 A. D. and hence these do not furnish much help in settling the commentator's date.

The grammars quoted throughout are Kātantra (I 1, 15, 26, 59, etc.) and Śākatāyana (I. 8. etc.) and rarely Pāṇini.

Poets and works referred to are — Viṇanandi's *Candraprabhākāṭya* (II. 45 etc.), Kālidāsa (II 46, etc.) Vāḍibhaṣamha's *Kṣatra-cūḍāmāni* (I. 27), Śrīharsa's *Naisaaha* (I 62, etc.), Somadeva (II 20), Māgha (II. 35), Rāghavānka (II. 68), *Sarasvatīkanthābharana* (IV. 7), *Rāghavapāṇḍaviya* (IV 29), Dandin (II. 7), Kavi Rāksasa (IV 45), Haricandra's *Dharma-sarmābhyudaya* (IV. 74), Cāṇakya (III 19), *Mahābhārata* (IV. 45), and *Vasīṣṭha* (II. 58), besides several quotations anonymous.

Lexical citations are given, besides Amarakośa, from *Viśvaprakāśa* (I 15, etc.) — many untraceable in the published work of Maheśvara though — *Vaijayantī* (I. 19, etc.), *Halāyudha* (II. 9, etc.), *Rabhasa*

(II 10), Dhanañjaya (II 13, etc.), Bhāṅguri (II 31, etc.), Nāgavarma (III 13), Dhvanīmañjarī (III 15), Trikāṇḍīśeṣa (IV. 19) and Vyādi (III 30, etc.) whose text has not been recovered so far

Lakṣmana's commentary is of particular interest to students of Kannada literature in so far as it sheds unexpected light on many dark spots in literary history :

1. It gives us for the first time a citation from Mahākavi Rāghavānka's Sanskrit poem, no longer extant (II 68) Rāghavānka happens to be a celebrated poet in Kannada literature with more than one classic like the *Harīścandraśaiya* to his credit.

2. It gives us for the first time a reference (III. 13) to Nāgavarma's lexicon in Sanskrit. Nāgavarma, is known as an author of Kannada lexicons only like *Abhidhānaratnamālā* and *Vastuśoḥa* to Kannada literary history.

3. It gives Kannada equivalents of Sanskrit words more than once, e. g. Sanskrit *edūka* = Kannada 'lanaja' (IV. 17), *śoḥa* = Kannada 'hagare' (III. 20).

4. It gives us for the first time a clear idea (III. 61) of *Vastuka* and *Varnaśa* — two literary forms famous so far only in Kannada poetry.

Apart from these side-lights, Lakṣmana's commentary is intrinsically valuable as an aid in understanding Vādirāja. But for his commentary, many a word (like 'Gaṅga' in IV. 40) would have remained a puzzle today. He explains every grammatical peculiarity and notes the meaning of every difficult word. Even while slurring over the simple passage, he indicates

the *anvaya* and thus helps us in construing the verse properly. His rich quotations reveal his wide reading and sound scholarship. His preference for Kātantra and Śākatāyana grammars over that of Pāṇini, however, presents us some difficulty since most of us today are conversant only with Pāṇini's terminology. To understand the theological implications of certain words (e. g., 'trigāraṇa', (I. 30), Laksmana's commentary may be said to be indispensable. He has also an eye for poetic beauty and explains the figures of speech in the text; and his assistance is indeed great when puns are involved. To sum up, Laksmana may be said to represent the best Jaina tradition in the study of Sanskrit classics

SANSKRIT TEXT
AND
COMMENTARY

यशोधरचरितम्

सटीकम्

प्रथमः सर्गः ।*

श्रीमदारब्धदेवेन्द्रमयूरानन्दनर्तनम् ।

सुव्रताम्बोधरं वन्दे गम्भीरनयगर्जितम् ॥ १ ॥

१. मुनिसुवतनामानं नमामि जिननायकम् ।
यदज्ञानदीपक्रीलेऽलं मदनः शलभोऽभवत् ॥

श्रीवीरणन्दी विजयी विभूया-

द्विद्वान्विपश्चिज्जनहर्षकारी ।

यदीय काव्य(*v. 1* वाक्य)श्रवणं जनानां

कवित्वशक्ति कुरुते कृतार्थाम् ॥

वादिराजमुनिं नौमि मेदिनीतिलकं कविम् ।

यदीयरसनारह्णे वाणी नर्तनमातनोत् ॥

अकारयदिमां टीकां चिह्नणो गुणरक्षणः ।

अकरोज्जिनदासोऽयं चिह्नणात्मजलक्ष्मणः । (*v. 1* लक्षणः)

आशीर्नमस्त्रियावस्तुनिर्देशो वापि तन्मुत्सवमिति नान्दीमुखे मङ्गलार्थ-
मिष्टदेवतानमस्कारमसण्डरूपकालङ्कारस्वरूपेणाह कविः— श्रीमद्वित्यादि । श्रीरस्या-
स्तीति श्रीमान्, आरब्धश्चासौ देवेन्द्रश्च आरब्धदेवेन्द्रः । 'कर्तरि निष्ठा स्नानभोजन-
पानाद्याः नान्ताः कर्तरि च सता' इति कातन्त्रसूत्रम् । श्रीमदारब्धदेवेन्द्र एव
मयूरस्तस्यानंदाज्जातं नर्तनं यस्य सः । यद्वाह कालिदासः—

* Abbreviations used :—

दा व्या सू—कातन्त्रव्याकरणसूत्राणि ।

का. ह.—कातन्त्ररूपमाला ।

शा व्या सू—शाकटायनव्याकरणसूत्राणि ।

अथ प्रजानामधिपः प्रभाते

जायाप्रतिग्राहितगन्धमाल्याम् ।

वनाय पीतप्रतिबद्धव्रत्सां

यशोधनो धेनुमृपेर्मुमोच ॥ [रघुवंश, II. 1]

इति । अत्र पीतशब्दः कर्तरि निष्ठा स्यादिति । सुव्रत एवाम्भोधरः, तं, गम्भीरनया एव गर्जितं स्तनितं यम्य सः, तथोक्तम् । अन्वयस्तु—श्रीमदारण्यदेवेन्द्र-मयूरानन्दनर्तम् सुव्रताम्भोधरं वन्दे । किमस्य श्लोकस्य नामधेयम् ?

‘ओजयोर्यगणो नाञ्चेर्युग्मयोर्जगणेन च ।

श्लोकेषु कथ्यते पथ्या श्रोत्रपथ्या यतस्ततः ॥’

अस्माकं जिनसिद्धश्रीसूर्युपाध्यायसाधवः ।

कुर्वन्तु गुरवस्सर्वे निर्वाणपरमश्रियम् ॥ २ ॥

२. अस्माकमित्यादि । श्रीशब्दो मङ्गलवाची सर्वत्रापि योज्यः । जिनसिद्धश्रीसूर्युपाध्यायसाधवः सर्वे गुणैः—पञ्चपरमेशिनोऽस्माकं निर्वाणपरमश्रियं—निर्वाणं मोक्षः; ‘मुक्तिः कैवल्यनिर्वाण’मित्यमरः; तास्मिन् अधिकलक्ष्मीं कुर्वन्तु ॥

श्रीमत्समन्तभद्राद्याः काव्यमाणिक्यरोहणाः ।

सन्तु नः संततोत्कृष्टाः सूक्तिरत्नोत्करप्रदाः ॥ ३ ॥

३. श्रीमदित्यादि । संततोत्कृष्टाः काव्यमाणिक्यरोहणाः काव्यमेव माणिक्यं, तस्य रोहणाः; रोहणाद्रिः स्तनखनिरिति प्रसिद्धिः । श्रीमत्समन्तभद्राद्याः नोऽस्माकं सूक्तिरत्नोत्करप्रदास्सन्तु भवन्तु ॥

इतिहाससमाप्तोऽयमत्रावहितचेतसाम् ।

आस्रवन्ति शुभान्युच्चैर्निर्जीर्यन्त्यशुभान्यपि ॥ ४ ॥

४. इतिहामेत्यादि । अयमितिहाससमाप्तः पुरातनचरितसंक्षेपः । अत्रा-स्मिन् अज्ञहितचेतसां लज्जमनसां श्रोतृजनानां, शुभानि मङ्गलादि, उच्चैरास्रवन्ति; अशुभान्यपि निर्जीर्यन्ति ॥

वर्धयत्यपं सवेग विधत्ते शुद्धदृष्टिताम् ।

प्रध्वस्तीकुरुते व्याधीनाधीनपहरत्यलम् ॥ ५ ॥

५ वर्धयतीत्यादि । एष अय, तेपा सवेग वेराग्य, वर्धयति, शुद्धदृष्टिताम् सम्पद्दृष्टित्व, विवने । व्याधीन् प्रध्वस्तीकुरुते—अप्रध्वस्तान् प्रध्वस्तान् कुरुते प्रध्वस्तीकुरुते, नाशयतीति यावत् । इत्यत्र ' कृभ्वस्तिपु विकारात् च्वि ' (का रू II ४८५) चौचावर्णस्येन्वमिति कातन्त्रपूत्रम् । (का रू II ४८२) आधीनलभपहरति ॥

श्रीपार्श्वनाथकाकुत्स्थचरित येन कीर्तितम् ।

तन श्रीवादिराजेन दृग्धां याशाधरी कथा ॥ ६ ॥

६ श्रीत्यादि । येन श्रीपार्श्वनाथकाकुत्स्थचरित, कीर्तित—कथित, तेन श्रीवादिराजेन—श्रीवादिराजनामधेयकविना, याशोधरी कथा—यशोवरसम्बन्धिनी कथा, दृग्धा—रचिता । ' ग्रथित ग्रथित दृग्धामि'त्यमर ॥

इहास्ति भारते वास्य दशे यौधेयनामनि ।

पुर राजपुर नाम्ना राजराजपुरापमम् ॥ ७ ॥

७ इहेत्यादि । इह भारते—भरतसमन्धिनि वास्ये—क्षेत्रे यौधेयनामनि—यौधेयदेश, राजराजपुरापम नाम्ना राजपुर पुरमस्ति ॥

कार्तस्वरमयो यस्य परिधिश्चुम्बिताम्बुद ।

भाति मध्यदिनार्कस्य परिवेष इवान्वहम् ॥ ८ ॥

८ कार्तस्वरेत्यादि । कार्तस्वरमय—कनकरचित चुम्बिताम्बुद यस्य पुरस्य परिधि—साल अन्वहमनवरत भाति—राजते । कथमिव ? म'यदिनार्कस्य परिवेष इव—परिधिरिव । ' परिवेषस्तु परिधि'रित्यमर । ' मध्याच्छणदिना मक्च ' (शा व्या सू III : 114) इति मध्यदिनस्य सिद्धि । इदं शाक्य यनसूत्रम् ॥

प्रासादशिरप्रोतपद्मरागमरीचिभि ।

मध्याह्नार्कातपो यत्र मिश्रो बालातपायते ॥ ९ ॥

९ प्रासादेत्यादि । यत्र प्रासादशिरप्रोतपद्मरागमरीचिभि प्रासादाना—सौधानां । ' प्रासादो देवभुजा'मित्यमर । शिखरेषु—अग्रेषु । ' शिरोऽय शिखर—वा ना ' इत्यमर । प्रोता—स्यूता, पद्मरागा तेपा मरीचिभि किरणै, ' भानु

करो मरीचिः स्त्रीपुंसयो'स्तियमरः । मिश्रो मीलितो मध्याद्वाकर्तपः द्विगोरद्वात्
अन्नन्तादहन्शब्दादद् समासाद्भो भगति, मध्यं च तत् अहश्च मध्याद्भः,
तस्मिन् । अर्कातपः—सरकिरणप्रकाशः, बालातपायते—बालातप इवाचरति ।
'कर्तुरायः सलोपश्चे'त्यायप्रत्ययः । 'अप्यन्ताच्च' (का. व्या. सू. III. 78)
इत्यात्मनेपदम्, अयं नामधातुः ॥

यच्चित्यं^१ धनदायासकेतुभिर्वातकम्पितेः ।

दूरादाह्वयतीवोच्चैरर्थिनः सर्वदिद्मुखैः^२ ॥ १० ॥

१०. यदित्यादि । यत्पुरं वातकम्पितेर्धनदायासकेतुभिः—धनदानं
धनिनामावासाः—गृहाणि, तेषां परितः स्थितैः केतुभिः—ध्वजेः उपलक्षितं सत्,
सर्वदिद्मुखैः अर्थिनो—याचकान् दूरात् आह्वयतीव ॥

यस्मिन्नसमल्लावण्यनिर्मितावयवा अपि ।

सर्वाङ्गमधुरायन्ते भोगिनां मृगलोचनाः ॥ ११ ॥

११. यस्मिन्नित्यादि । यस्मिन् पुरे असमल्लावण्यनिर्मितावयवा अपि
मृगलोचनाः—मृगस्य लोचने इव लोचने यासां ताः मृगलोचनाः रमण्यः । भोगिनां
भोगवतां जनानां सर्वाङ्गमधुरायन्ते सर्वावयवेषु प्रिया भवन्ति । 'स्वाङ्गप्रियौ तु
मधुरौ' इत्यमरः । अपिशब्दः शङ्कामाचष्टे । 'गर्हासमुच्चयप्रश्नशङ्कासम्भा-
वनास्वपि' इत्यमरः । असमल्लावण्यनिर्मितप्रतीकाः वनिताः जनानां सर्वाङ्ग-
स्वाङ्गत्वं कथमुपयान्तीति विरोधः ॥

यत्र प्रत्युरसं नारीपयोधरपरिस्पृशः ।

कामदावाग्निंसंतापान्मुच्यन्ते^३ युवभूभृतः ॥ १२ ॥

१२. यत्रेत्यादि । यत्र पुरे । प्रत्युरसं उरसि । 'प्रतेरुरसस्तप्तम्या'
(cf. का. व्या. सू. II. 390) इत्यत्समासान्तः । नारीपयोधरपरिस्पृशः युवभूभृतः
कामदावाग्निंसंतापान्मुच्यन्ते । दावाग्निंसंतप्ताः पर्वताः मेघस्पर्शवन्तश्चेत्तापान्मुच्यन्ते
इति भावः ॥

यत्र च स्पृहयालुभ्यो दायं दायं व्ययीकृताः ।

अपि प्रत्यहमेधन्ते सतां विद्या इव श्रियः ॥ १३ ॥

१३. यत्र चेत्यादि । यत्र च स्पृहयालुभ्यो—यात्यकेभ्यो दायं दायं—
दन्वा दत्त्वा । 'णमाभीक्ष्णे द्विश्च' (का. व्या. सू. IV. 435) इति द्विपदम् ।

च्ययीकृता अयया व्यया कृता व्ययीकृता । त्रियोऽपि प्रत्यङ्मेधन्ते ।
प्रतिदिवस प्रवर्धमाना भवन्ति । कथमिव ? सता विधा इव ॥

अवाच्या^१ दिशि तस्यास्ति चण्डमारीति देवता ।

एकान्तत प्रिया यस्या प्राणिनामुपसहति ॥ १४ ॥

१४ अवाच्यामित्यादि । तस्य पुरस्य अवाच्या दिशि चण्डमारीति
देवता अस्ति । यस्या प्राणिनामुपसहति एकान्ततोऽत्यर्थं, प्रिया ।

या च सत्त्वोपघातेन यथाकालमनर्चिता ।

राज्यराष्ट्रोपघाताय रौद्रमूर्तिं प्रकल्पते ॥ १५ ॥

१५ या चत्यादि । सत्त्वोपघातेन प्राणिवधेन । 'सत्त्वोऽस्त्री जन्तुषु
क्लीब विद्यमाने बले गजे' इति विश्वप्रकाश । यथाकाल—कालमनातिक्रम्य,
अनर्चिता चेत् राज्यराष्ट्रोपघाताय—राज्ञ भाव राज्यम् । 'यम् च प्रकीर्तित'
(का व्या सू II 301) इति कात-त्रमुत्रम् । नृपतिविद्यमानत्वमिति यावत् ।
राष्ट्र देश । तयोरुपघाताय वधाय । 'घातोन्माधवघ्ना अपि' इत्यमर । रौद्रमूर्तिं
प्रकल्पते 'लो कृप' इति कृपासामर्थ्यं इति धातो ऋकारस्य लकारादेश जायते ॥

आराधिता तु तत्पौरैरुचितोपक्रमण या ।

दुर्मिक्षमारक याधिप्रध्वंसेन प्रसीदति ॥ १६ ॥

१६ आराधितेत्यादि । तत्पौरै उचितोपक्रमेण उचितपूजया,
'उपक्रमस्तु पूजामा प्रारम्भे तु पुमानयमि'ति विश्वप्रकाश । आराधिता देवी
दुर्मिक्षमारकव्याधिप्रध्वंसेन प्रसीदति ॥

इषे चैत्रे च मास्यस्या^१ पुरं पौरैर्नृपान्विते ।

यात्रा निर्वर्त्यते चित्तप्रसादाद्भरलिप्सुभि ॥ १७ ॥

१७ इषे इत्यादि । इषे आश्वयुजे, चैत्रे मास, चित्तप्रसादात् बरालिप्सुभि
नृपान्वितै पौरै अस्या पुर अग्रत, यात्रा प्रस्थान निर्वर्त्यते क्रियते ॥

न्यवेदयद्विद्यागत्य मधुस्तस्यै निजागमम् ।

माकन्दकलिकास्याइमत्तकोकिलनिस्वनै ॥ १८ ॥

१८ न्यवेदयदित्यादि । मधु वसन्त । तस्यै निजागम—स्वकीय
गमन । 'स्वके नित्ये निज त्रिषु' इत्यमर । 'यात्रा वज्याभिर्निर्याण प्रस्थान

१ अवाच्या P २ मरकं M, P ३ विन्वसेन M ४ प्रमि यति A, T
५ मासेऽस्या A, M, P

गमन गम ' इत्यमर । माकन्दकालिकास्वादमत्तकोकिलनिस्वनै - माकन्द्रा चूता ,
तेषां कलिका - कोरका , तासां आस्वाद भक्षणम्, तेन मत्ताश्च ते कोकिलाश्च,
तेषां, निस्वनै - ध्वनिभिः , - यवेद्यदिव व्यजिज्ञपयदिव ॥

उद्गिरन् दिशि दिश्युञ्चे रक्ताशोकस्य मञ्जरी ।

जहारेव^१ बलिं तस्यै^२ स काल स्वस्य शोणिते ॥ १९ ॥

१९ उद्गिरन्नित्यादि । रक्ताशोकस्य मञ्जरी दिशि दिशि उच्चै
उद्गिरन्, स काल - वसन्त स्वस्य-आत्मीयस्य, शोणिते - मांसे, तस्यै बलि-
पूजा, जहारेव-दत्तवानिव । 'शोणित रुधिरे मासे पद्मरागप्रवालयो ' इति वैजयन्ती ॥

देवतावासचूतानां शारवासु परपुष्टकै ।

शूल्यमासैरिवातस्थे मधुनोपायनीकृते ॥ २० ॥

२० देवतेत्यादि । देवतावासचूतानां शारवासु परपुष्टकै - कोकिलै ,
मधुना उपायनीकृतै शूल्यमासैरिवातस्थे - 'ष्ठा गतिनिवृत्ता'विति धातो भावे लेट्,
आत्मनेपदम् ॥

ततस्तदर्चनाकाल विलम्बयितुमक्षम ।

देवतावासमायासीन्मारिदत्तो नराधिप ॥ २१ ॥

२१ तत इत्यादि । ततोऽनन्तर मारिदत्तो नराधिप तदर्चनाकाल
विलम्बयितुमक्षम सन् देवतावासमायासीत् । 'यरनमातां सकृ च ' (शा व्या
सू IV ॥ 72) इत्यादन्तानां वसेरन्तश्चेतीडागम सेरन्त इति ॥

पौरा पुरपतस्तस्य नियोगादविलम्बितम्^३ ।

आनिन्युरखिलाशाभ्यो युग्म युग्म तनूभूताम् ॥ २२ ॥

२२ पौरा इत्यादि । पौरा पुरपते तस्य नियोगात्-शासनात्, 'नियोग'
शासन च स ' इत्यमर । अविलम्बित-ज्ञाति, तनूभूता युग्म युग्म-प्राणिना
मिथुन मिथुन, अखिलाशाभ्य आनिन्यु ॥

कुक्कुटच्छागसारङ्गवराहमहिषादय ।

शुक्रशुर्देवतावासे दीर्घवन्धनपीडिता ॥ २३ ॥

२३ कुक्कुटेत्यादि । देवतावासे-चण्डमारीगृहे, दीर्घवन्धनपीडिता दीर्घ
बन्धनेन पीडिता । 'दीर्घवन्धन' शब्दस्य कर्गाटभाषया 'दावणी'ति

प्रसिद्धिः । 'तिरश्वां कण्ठदाग्निं स्यात् शृङ्गले दीर्घवन्धनमि'ति विश्वप्रकाशः ।
कुम्कुटश्च छागश्च सारङ्गश्च बराहश्च महिषश्च-कुम्कुटच्छागसारङ्गबराहमहिषाः आदौ
येषां ते प्राणिनः-तिर्यञ्च., चुक्रुशुः आक्रोश कृतवन्त ॥

तद्भवनिस्फारसंपातांनिर्भिन्ना तत्र तत्र भू ।

विवृताधोगतिद्वारबहुरन्ध्रेव निर्वभौ ॥ २४ ॥

२४ तद्भवनीत्यादि । तद्भवनिस्फारसंपातात्-तेषां ध्वनिः शब्दः, तस्य
स्फारसंपातात्-शृङ्गलसंपातात्, निर्भिन्ना तत्र तत्र भू, बभौ । कथमिव ? विवृता-
धोगतिद्वारबहुरन्ध्रेव-विवृता चासौ अधोगतिश्च नरकः, तस्य द्वार, तस्य बहूनि
रन्ध्राणि-च्छिद्राणि, यस्याः सा ॥

प्रभुरुत्वातसङ्गस्तु चण्डकर्मणमादिशत् ।

मृग्यतां मर्त्ययुगलं शुभलक्षणसंभृतम् ॥ २५ ॥

२५. प्रभुरित्यादि । उत्वातसङ्गः प्रभुस्तु शुभलक्षणसंभृत मर्त्ययुगल
मृग्यतां-अन्वेषण क्रियताम् इति चण्डकर्मणमादिशत् । चण्डकर्मणामध्ये
'वृत्तार' माज्ञापितवान् ॥

तस्मिन् मया स्वहस्तेन देव्यै व्यापादिते सति ।

पौरास्तांस्तान्विनिघ्नन्तु जीवास्तिर्यक्प्रचारिणः ॥ २६ ॥

२६ तस्मिन्नित्यादि । तस्मिन् मिथुने मया स्वहस्तेन देव्यै व्यापादिते-
गिसिते सति । 'कुघट्टहेर्ष्यासूयार्यै प्रति क्रोप, न च कर्म'ति चतुर्थी । पौरास्ता
स्तान्-तिर्यक्प्रचारिणो जीवान्, विनिघ्नन्तु-विहिंसन् कुर्वन्तु ॥

अन्यथा त्रिधिविध्वंसो देव्यै कोपमुपानयन् ।

बालस्त्रीपशुवृद्धाना विप्रवाय विजृम्भते ॥ २७ ॥

२७. अन्यथेत्यादि । त्रिधिविध्वंसः देव्यै अन्यथा कोपमुपानयन् बाल-
स्त्रीपशुवृद्धाना विप्रवाय-दुःखाय । 'विप्रवः स्यादुपप्रव' इति विश्वप्रकाशः ।
विजृम्भते एवते । यथाह वाङ्मयसिंहः—

“अपकुर्वति क्रोपश्चेत् किं न कोपाय कुप्यसि ।

त्रिवर्गस्थापवर्गस्य जीवितस्य च नाशिनो ॥” इति ।

[क्षत्रचूडामणि II 42]

'देव्याः कोपमुपानयन्' इति पाठो न करणीयः ॥

इति स्वामिनियोगेन चण्डकर्मा कृतत्वरः^१ ।

प्रस्थाप्येतस्ततो भृत्यान् स्वयं चान्वेषुमव्रजत् ॥ २८ ॥

२८. इतीत्यादि । इति स्वामिनियोगेन चण्डकर्मा कृतत्वरः सन् इतस्ततः भृत्यान् प्रस्थाप्य स्वयं च अन्वेषुम् अव्रजत् ॥

अस्मिन्नवसरे धीमान् पञ्चशत्या सुसंयतिः ।

आगतस्तत्पुरोद्यानं सुदत्तो मुनिपुङ्गवः ॥ २९ ॥

२९. अस्मिन् इत्यादि । अस्मिन् अवसरे धीमान् कोविदः, मुनिपुङ्गवः सुदत्तः—सुदत्तनामधेयो यतिः । पञ्चशत्या— 'विंशत्यायास्सदैकत्वे' इत्यमरः । सुसंयतैः मुनिभिः सह तत्पुरोद्यानम् आगतः ॥

स त्रिदोषविनिर्मुक्तः स त्रिदण्डविवर्जितः ।

स त्रिशल्यापविध्वंसी स त्रिगारवदूरगः ॥ ३० ॥

३०. स इत्यादि । स मुनिः त्रिदोषैर्विनिर्मुक्तः—रगद्वेषमोहाः त्रिदोषाः तैः मुक्तः सः त्रिदण्डविवर्जितः—मनोवाक्यादण्डाः, तैः विवर्जितः । त्रिशल्यापविध्वंसी—मिथ्या माया निदानाख्यानि शल्यानि । तेषामपविध्वंसी । त्रिगारवदूरगः क्रद्धि—रस—सादाख्यानि गारवाणि गुरुत्वानि । तैर्दूरगः ॥

स सप्तभयनिर्मुक्तः सत्त्वानामभयप्रदः ।

स स्वाध्यायपरो नित्यं स शुद्धज्ञानदीधितिः ॥ ३१ ॥

३१. स इत्यादि । स मुनिः सप्तभयनिर्मुक्तः—इहलोकपरलोकत्राणागुप्ति-मरणवेदनाकस्मिकभयेभ्यो निर्मुक्तः । सत्त्वानां प्राणिनां अभयप्रदः, स तु स्वाध्यायपरः जपे तत्परः । 'स्वाध्यायः स्याज्जपः' इत्यमरः । स मुनिः शुद्धज्ञानदीधितिः—निर्मलज्ञानप्रकाशः ॥

स एकं तपसां धाम स व्रतानां महोदधिः ।

स भव्याम्बुजतिग्मांशुः स शीलाचारनिर्मलः ॥ ३२ ॥

३२. स इत्यादि । स एकं तपसां धाम—तेजो वा गृहं वा । 'गृहदेहत्विष्ट-प्रभावा धामान्यथे' त्यमरः । स मुनिः व्रतानां महोदधिः भव्याम्बुजतिग्मांशुः—भव्या एव अम्बुजानि, तेषां तिग्मांशुः, सूर्यः, शीलाचारनिर्मलः—शीलं सुचरितं,

१ चण्डकर्मकृतत्वरः M

२ दोषद्वयनिर्मुक्तः P

३ त्रिगारविदूरगः T

← The commentary notes the alternate reading व्रतानां and rejects it.

‘शुचौ तु चरिते शील’मित्यमर । शीलं च आचारश्च शीलाचारो, ताभ्या निर्मल, सुवताना महोदयिरिति पाठश्चेत् प्ररुमभङ्गो भवति ॥

स शसितं व्रतैः सार्धमासीनः पावने क्वचित् ।

मार्गातिचारनियमं तत्परः निरवर्तयत् ॥ ३३ ॥

३३ स इत्यादि । शसितव्रतैः—यतिभिः सार्धं, पावने—पवित्रे, क्वचिद्वा ग्विषये प्रदेशे प्रतिष्ठमानं तत्परः । तयोः शीलाचारयोः निरतो भूत्वा, मार्गा-
तिचारनियमं—मार्गं अतिचारं तस्य नियमो वत् तन्निरवर्तयत्—अकृतः ॥

ततः कृतापवासाया तद्दिने मुनिसहतौ^१ ।

अनुजग्राह भिक्षायै^२ स मुनिः क्षुद्रकद्रवम् ॥ ३४ ॥

३४ तत इत्यादि । तद्दिने मुनिसहतौ—मुनिसमुदाये कृतोपवासाया सत्या ततोऽनन्तरं स मुनिः सुदत्ताचार्यं क्षुद्रकद्रवम्—द्रव्यचारियुगलं, भिक्षायै अनुजग्राह—
अनुग्रहं कृतवान् ॥

प्रणिपत्य मुनिं गच्छत् तच्च तच्चण्डकर्मणा ।

जगृहे प्रथमं पश्चात्तन्ये राजपुरेश्वरम् ॥ ३५ ॥

३५ प्रणिपत्येत्यादि । मुनिं प्रणिपत्य भिक्षायै नगरं गच्छत् तद्युगलं च तच्चण्डकर्मणा राजशासनात् भुग्यमाणप्रसिद्धतट्टारवरेण प्रथमं—प्रथमकाले ।
‘कालाध्वनोरत्यन्तसयोगे द्वितीये’ति (cf Panini II iii 5) सप्तम्यर्थं द्वितीया । जगृह—स्वीकृतम् । पश्चाद् अन्ते, राजपुरेश्वरं मारिदत्तं नित्ये प्रापितम् ॥

तदाभयरुचिर्वाचमनुजामित्यवोचत ।

मातश्चेत् समाधहि मा स्म मृत्युार्भयं कृथा ॥ ३६ ॥

३६ तदेत्यादि । तदा—तदानीं । अभयरुचि—अभयरुचिकुमारः । अनुजा स्वसारम् अभयमतीं वाचमित्यवोचत । द्विकर्मकम् । ‘ब्रुवो वचि’ (का व्या सू III 211) रिति ब्रूधातोर्बचिरादेशः । ‘अणसुवचिल्याति’रिति (का व्या सू आख्यातप्रकरणे, II 62) लडि ‘सिचि ह्व’ इति लुडि अणं न भवति । ‘अपि वचरोडुपधाया’ (का व्या सू III 6 94) इति वचैरुपधाया ओद्धवतीति । के धातवो द्विकर्मका ?

‘ब्रुह याचि रुधि प्रच्छि भक्षि चि ब्रूह शास्ति चिन् नहि ब्रहि निक्रञ् चोदित दिगिति द्विकर्मकमिति ।’

मातः—भो अम्ब, चेतः—मानसं, समाधेहि—सम्यगावह । मृत्योः भयं मा
स्म कृथाः—मा स्म कार्पाः । 'मायोगे यतनि'त्यङागमो न भवति ॥

किं न वेत्सि चिराभ्याससुसहं दुःखमावयोः ।

कथं वा दुःखनिर्मुक्तिः काये तत्कारणे नृणाम् ॥ ३७ ॥

३७. किमित्यादि । आवयोः दुःखं चिराभ्याससुसहं न वेत्सि किं ?
नृणां—नराणां । 'नुर्वा' (शा. व्या. सू., I. ii. 141)—वृशब्दस्य सनादामि
वा दीर्घः । तत्कारणे दुःखस्य हेतौ, काये दुःखनिर्मुक्तिः कथं वा स्यात् ॥

तस्मादवश्यमोक्तव्ये किमुद्वेगः करिष्यते^१ ।

किं च तीव्रं तपः प्राहुः परीपहजयं वुधाः ॥ ३८ ॥

३८. तस्मादित्यादि । तस्मात्कारणादवश्यमोक्तव्ये उद्वेगः क्लेशः किं
करिष्यते । तथा हि—बुधाः परीपहजयं वाधाजयं च, किञ्च अवाग्विषयं तीव्रं तपः
प्राहुः । ब्रूवस्त्याद्रीनामढादयः पञ्च । तत्संयोगात् ब्रुवः आहादेशः ॥

अग्रजस्य निशम्योक्तिमुवाचाभयमत्यपि ।

आवयोरस्ति किं भीतिर्ज्ञातपूर्वापरान्तयोः ॥ ३९ ॥

३९. अग्रेत्यादि । अभयमती अनुजा । अग्रजस्य अभयरुचिकुमारस्य
उक्तिं निशम्य उवाच । ज्ञातपूर्वापरान्तयोरावयोः भीतिरस्ति किम् ॥

इदमेव हि विद्वत्त्वमिदमेव हि तत्फलम् ।

यन्मनो विदुषामुच्चैर्माध्यस्थ्यं^२ सुखदुःखयोः ॥ ४० ॥

४०. इदमित्यादि । विदुषां—बुधानां यन्मनः—चित्तं सुखदुःखयोरुच्चैः
माध्यस्थ्यं मध्यस्थभावेन तिष्ठति । इदमेव हि विद्वत्त्वं विदुषां भावः । इदमेव
वेदुष्यस्य फलं हि ॥

आश्वासयन्तावन्योन्यमिति तौ राजपुत्रकौ ।

आसेदतु रनाशङ्कौ चण्डमारीनिकेतनम् ॥ ४१ ॥

४१. आश्वासयन्तादित्यादि । अन्योन्यं परस्परं; आश्वासयन्तौ इति
अनाशङ्कौ तौ राजपुत्रकौ चण्डमारीनिकेतनम्, आसेदतुः जग्मतुः ॥

रक्तसंमार्जिता रक्ता नित्यं यस्याजिरक्षितिः ।

प्रसारितेव जिह्वोच्चैर्देव्या रक्तासवेच्छया ॥ ४२ ॥

४२. रक्तेत्यादि । यस्य—चण्डमारीनिकेतनस्य रक्तसंमार्जिता नित्यं रक्ता,
अजिरक्षितिः—अदृग्णभूमिः, 'अदृग्णं चन्द्राजिरे' इत्यमरः । रराज । कथमिव ?

रक्तसवेच्छया-रुप्रिस्पानेच्छया, 'आसन्नो मधुभोगयो'रिति वैजयन्ती । चण्डमार्या उच्चै प्रसारिता जिह्वेव ॥

मासस्तूपा 'स्वय यत्र मक्षिकापटलावृता ।

उर्दितोश्चण्डमार्येव बहुभक्षणदुर्जरा ॥ ४३ ॥

४३ मासेत्यादि । यत्र स्वय मक्षिकापटलावृता - मक्षिकाणा पटल-समूह, 'समूहे पटल न ने'त्यमर, तेनावृता मासस्तूपा - मासराशय, बहु कथमिव? चण्डमार्या बहुभक्षणदुर्जरा सन्त छदिता इव ॥

नृनेरशिशोभिर्घत्याकारशिशरोद्भूतै ।

अन्यद्रीवाशु जीवाना देवता बहुभिर्मुखै ॥ ४४ ॥

४४ नयरित्यादि । यप्राकारशिशरोद्भूतै - यस्य द्रवताया निलयस्य प्राकार - परिधि, तस्य शिशराणि - शृङ्गाणि, तै उद्भूतै । नृने - नूतनै । नरशिशोभि चण्डमारी रराज । कथमिव? बहुभि मुखै जीवाना अन्येद्रीव । 'कर्तृकर्मणो कृति नित्य' मिते (का रू I ४१८) कर्मणि षष्ठी ॥

राज्ञि सनिहिते तस्मिन्नाशिषे' प्रेरिता' जनै ।

तानाशिवादमीदृक्षमध्यपाता मनीषिणौ ॥ ४५ ॥

४५ राज्ञित्यादि । तस्मिन् - चण्डमारीसमनि । राशि - मारिदिते । सनिहिते - सन्नद्धे सति । जनै आशिषे - आशीर्वादाय । 'आशीर्गद्ग्राया मङ्गलाकौ स्त्रियामथे'ति विश्वप्रकाश । चोदितौ - प्रेरितौ । मनीषिणौ बुधा ता ईदृक्ष आशीर्वाद, अध्येयाता पठितवन्तौ । 'इड ययने' इति धातो लुवात्मनेपदप्रथमपुरुषादिवचनम् । इडिकाद्ध्युपसर्ग न व्यभिचरित 'इवर्गादश्विभिडाडशीड' (का रू II २३७) इति इडागमो न भवति ॥

सर्वसच्चहिता यस्तु सर्वलोकहितप्रद^६ ।

विदध्यास्तन धर्मण राजन् राजन्वतीं क्षितिम् ॥ ४६ ॥

४६ सद्यत्यादि । भो राजन्, यो धर्म सर्वसच्चहित - सकलप्राणिभ्या हिन, सर्वलोकहितप्रद - सकलजनेभ्यो हित प्रयच्छतीति तथोक्त । तेन धर्मग क्षितिं राजन्वती - सुराजयुक्ता 'सुराज्ञि देशे राजन्वानि'त्यमर । विदध्या - क्रिया ॥

१ 'सूरा M २ वर्जिता' M Ar ३ 'वाय P ४ 'शिरा P
५ नोदितौ P चोदितौ M, Ar ६ 'सुखप्रद M, P, T, Ar

मारिदत्तस्तु ती दृष्टा निर्भयंस्पष्टभाषिणी ।

प्रशान्तश्चिन्तयामास विस्मयंस्मेरलोचनः ॥ ४७ ॥

४७. मारिदत्त इत्यादि । निर्भयस्पष्टभाषिणी-निर्भयात् स्पष्टं-च्यक्तं, भाषिणी-वदन्ती; दृष्ट्वा विस्मयस्मेरलोचनः—विस्मयेन आश्चर्येण विस्तृते वितते लोचने यस्य सः तथोक्तः । मारिदत्तस्तु प्रशान्तो भूत्वा चिन्तयामास ॥

देवद्वन्द्वभिदं किं नु मानवाकारवञ्चितम् ।

उत स्वित्नागमिथुनं निर्जितस्मरतात्प्रियम् ॥ ४८ ॥

४८. देवेत्यादि । इदं मानवाकारवञ्चितं देवद्वन्द्वं किं नु । उत अथवा, निर्जितस्मरतात्प्रियं नागमिथुनं स्वित् ॥

न कदाचिन्मया दृष्टमभिरूपकमीदृशम् ।

अहो चिराय मे जाता नेत्रसृष्टिः^१ फलावहा ॥ ४९ ॥

४९. नेत्यादि । कदाचित्-जातु, ईदृशमभिरूपकं-मनोहरं रूपं मया न दृष्टं; मे-मम, नेत्रसृष्टिः—नयननिर्माणं, चिराय-चिरस्य फलावहा जाता, अहो आश्चर्यम् ॥

अपि चोत्खातखड्गं मां दृष्ट्वा देवीं च निष्कृपाम् ।

न चित्तमनयोह्वस्तमहो शौर्यमनुत्तरम् ॥ ५० ॥

५०. अपीत्यादि । अपिशब्दः शङ्कायां वर्तते । उत्खातखड्गं—कोशात् निमृष्टासिं, मां, निष्कृपां देवीं च दृष्ट्वा अनयोश्चित्तं न व्रस्तं, शौर्यं अनुत्तरं अहो ॥

इत्यष्टच्छुद्धभिव्यक्तं की युवां कुत आगतौ ।

किंकुली किंनिमित्तं वा बाल्ये भोगास्पृहावुभौ ॥ ५१ ॥

५१. इतीत्यादि । युवां कौ, कुतः—कस्मादेशादागतौ, किंकुली इत्येकपदं, 'किमः क्षेप' इति समासः; किमन्वयवन्तौ । उभौ बाल्ये किं निमित्तं वा भोगास्पृहौ जातौ इति व्यक्तं अष्टुत् ॥

ततोऽभयरुचिर्धीमांस्तस्योत्तरमुदाहरत् ।

वाद्मयूखीर्निराकुर्वन् दुरन्तं दुरितं तमः ॥ ५२ ॥

५२. तत इत्यादि । ततः—अनन्तरं, धीमान्—सूरिः, अभयरुचिः दुरन्तं दुरितं तमः, वाद्मयूखीः—दन्तकान्तिपरिकल्पितवचननिचयेः निराकुर्वन्—तिराकुर्वन् तस्य उत्तरमुदाहरत्—दत्तवान् ॥

आवयोश्चरितं राजन् धार्मिकेभ्यो हि^१ रोचते ।

अधर्मरसिकश्चासि त्वं तत्किमभिलष्यते^२ ॥ ५३ ॥

५३. आवयोरित्यादि । भो राजन्, आवयोश्चरितं धार्मिकेभ्यो रोचते ।
‘यस्मै दिव्सा रोचते धारयने वा तत्संप्रदानमिति (का. व्या. सू. II. 216)
चतुर्थी । हि-यस्मात् कारणात् त्वमधर्मे रसिकोऽसि, तस्मात्कारणात् किमभिलष्यते-
किमुच्यते, ‘हि हेतावधारणे’ इत्यमरः ॥

प्रकृतिर्विपरीता न क्षमते गुणदर्शनम् ।

पित्तज्वरवतः क्षीरं मधुरं नाद्यभासते ॥ ५४ ॥

५४. प्रकृतिरित्यादि । विपरीता प्रकृतिर्गुणदर्शनं न क्षमते । कथमिव
पित्तज्वरवतः-पित्तज्वरयुक्तस्य, क्षीरं-दुग्धं, मधुरं-स्वादु नाद्यभासते-न प्रतिभाति ॥

तदलं कथयास्माकं कुरु पथ्यं यदात्मनः ।

यच्च कर्मानुरूपं नस्तदस्तु प्रगुणा वयम् ॥ ५५ ॥

५५. तदित्यादि । तत्-तस्मात्, अस्माकं कथया अलं निवारणं । ‘अलंभूपण-
पर्याप्तिशक्तिवारणशक्यं’ मिन्यमरः । आत्मनो-भवतो, यत् पथ्यं तत् कुरु, नोऽस्माकं
यदनु रूपं कर्म अस्ति तदस्तु वयं प्रगुणाः-निर्वृपणाः ॥

इत्युक्तस्तेन निर्वृशं निरस्य रचिताञ्जलिः ।

निर्व्वन्धं नृपो भूयः^३ कुमारोऽप्यत्रयीद्विदम् ॥ ५६ ॥ §

५६. इतीत्यादि । तेन अभयरुचिना, इत्युक्तः नृपः निर्व्विंशं-सङ्गं,
निरस्य-न्यत्रा, रचिताञ्जलिः भूत्वा, निर्व्वन्ध-निर्व्वन्धनं कृतवात् । कुमारोऽपि भूयः
पुनरिदमवधीत् ॥

तदास्थानसरः सर्वं करवारिजकुहमलैः ।

पूजयामास बालेन्दुं धर्मानृतरसच्युतम् ॥ ५७ ॥ †

५७. तदेष्यादि । तदा-तस्मिन् काले सर्वं आस्थानसरः-सङ्घलं सभासरोवरं,
करवारिजकुहैः-कराः हस्ताः, ते एव वारिजानि, तेषां, कुह्नैः-मुकुलैः ।

१ ऽभि P, T, Ar. २ लष्यते Ar. ३ विरराम P. ४ नृपः P.

५ पागात् P. § Between this and the next verse, P. has the following additional verse :—

निवार्यं सकलं क्षीरं शोणिवीधवानमस्फुटम् ।

पटहावाद्यमभ्युपेयं कृत्वा धाम सुखादहम् ॥

६ च्युतिम् M. † P takes this verse to form a shloka with निवार्यं सकलं...above.

धर्मामृतसच्युतम्—धर्ममेव अमृत, तस्य रस, तस्मात् च्युत—असिग, बालेन्दु-
बालकोत्तमम् । 'सिंहशार्दूलनागाया पुसि श्रेष्ठार्थगोचरा' इत्यमर । पूजयामास-
ननाम । लोके कासार कमलमुकुलैरमृतस्रावण बालेन्दु-बालचन्द्र निरीक्ष्य नम्रो
भवतीति भाव ॥

भो भो नराधीश्वर साधु साधु
त्वया मतिर्धर्मपथे निबद्धा ।

कालेन भयत्वगुणो हि दीप्तं

कल्याणबुद्धिं कुरुते नराणाम् ॥ ५८ ॥

५८ भो इत्यादि । भो भो नराधीश्वर । 'भृशाभीक्ष्णे विच्छेदे प्राग्धि'रिति
द्विरुक्तम् । साधु साधु—मञ्जुल मञ्जुल । त्वया मति—भवता बुद्धि, धर्मपथे-
जीवदयाभिधानराजमानधर्ममार्ग, निबद्धा—लग्ना अभूत् । तथा हि—कालेन-
काललब्ध्या, दीप्त—प्रज्वलित भव्यत्वगुण नराणा स्त्रीपुरुषाणां कल्याणबुद्धिं
कुरुते । इयमिन्द्रवज्रा ।

धर्मामृतस्यन्दिनि सूक्तिसारे

ततोऽवधान कुरु मामकीने ।

श्रद्धानुबुद्ध्या हि निशम्यमानो

निशेषयत्येतदशेषदु रम् ॥ ५९ ॥

५९ धर्मत्यादि । तत्—तस्मात् कारणात् । धर्मामृतस्यन्दिनि—धर्ममेवा
मृत, तत् स्यन्दितु प्रस्रासितु शीलमस्यातीति धर्मामृतस्यन्दी । तास्मिन् । मामकीने
—'युष्मदस्मदो षष्ठी बहुत्वे' । 'दिनण् हितार्थ' इदमधिकारसूत्रम् । 'तत्रक
ममकयोश्चे'ति दिनण । ममकहित मामकीने, तास्मिन् मामकीने । सूक्तिसारे अवधान
प्रयत्न कुरु । एष सूक्तिसार श्रद्धानुबुद्ध्या निशम्यमान, चिदशेषदु स निशेष
यति—निशेष करति । 'तत्करोति तदाचष्टे' इति ॥

इदं न साक्षात्कृतविश्वतत्त्वै-

जिनश्वरे केवलमभ्यधाधि ।

तदा तदा दु खसहस्रदग्धै-

रस्माभिरप्यन्वहमन्वभावि ॥ ६० ॥

६० इदमित्यादि । इदं चरित साक्षात्कृतविश्वतत्त्वै—साक्षात् कृत
प्रयक्षीकृत विश्व तत्त्व सकल विद्यमानवस्तुस्वरूप येषु तै, जिनेश्वरे—सामान्य

कर्माणि ये जितवन्तः तेऽपि जिनाः, तेषां ईश्वरैः अर्हद्भिः । केवलं नाभ्यधाधि-
नाभिहितं । 'भावकर्मणोश्चे'ति धातोरिज्भवति । तदा तदा - तस्मिन् तस्मिन्
काले, दुःखसहस्रदग्धैः अस्माभिरपि अन्वहम् अन्वभावि-अनुभूतं । इयमपि
इन्द्रवज्रा ॥

तत इदं चरितामृतभावयोः
सकलदोषपरिक्षयकारणम् ।
तव नरेन्द्र वदामि सविस्तरं
समवधेहि सतां प्रतिभाषितम् ॥ ६१ ॥

६१. तत इत्यादि । आवयोः इदं चरितामृतं - 'चरितं चरणं चारः
स्यात् शीलं व्रतरक्षणमि'ति विश्वः । आचारपीयूषं सकलदोषपरिक्षयकारणं-
सकलश्वासो दोषश्च, तस्य परिक्षयकारणं । भो नरेन्द्र-हे मारिद्रि । तत सविस्तरं
तव वदामि-भवतो निरूपयामि । यत् सतां सद्भिः प्रतिभाषितम् । 'मतिपूजार्थ-
त्रिच्छीलादिभ्यः ऋः' इति ऋप्रत्ययोगे षष्ठ्याः तृतीया । समवधेहि निश्चिनु ।
इदं वृत्तं द्रुतविलम्बितम् ॥

एतत्सारमुदारसौख्यसुभगस्थानोपपत्तिप्रदं
कल्याणं तद्विहावन्नद्धमतयः संशृण्वते ये बुधाः ।
तेऽमी कुन्दशशाङ्कनिर्मलयशःश्रीदिग्धदिग्भिस्तयः
श्रेयः शाश्वतमाप्नुवन्ति भुवते भुक्तोरुभोगश्रियः ॥ ६२ ॥
इति श्रीवादिराजविरचिते^१ यशोधरचरिते महाकाव्ये
प्रथमः सर्गः ।

६२. एतदित्यादि । एतत् सारं 'सारो ना सत्त्वभेदे स्यात् सारं कृषिं
बले सुखे' इति विश्वप्रकाशः । उदारसौख्यसुभगस्थानोपपत्तिप्रदं-उदारं सौख्यं
यत्र तत् उदारसौख्यं, सुभगस्थानं, तस्य उपपत्तिः-प्राप्तिः, तां यच्छतीति यतः ।
कल्याणं तत्-तस्मात् कारणात्, इहावन्नद्धमतयः ये बुधाः संशृण्वते-श्रवणं
कुर्वन्ति । 'समो गमृच्छिउप्रच्छिउसृशृवेत्यर्थिदशः' इत्यात्मनेपदम् । सकर्मकश्चेत्
आत्मनेपदं न भवति । यदाह हर्षकविर्नेषधे-

प्रतिमासमसौ निशाकरः सग संगच्छति यद्दिनाधिपम् [नैषध. II. 58]

इति । कुन्दशशाङ्कनिर्मलयशः श्रीदिग्धदिग्भिस्तयः । कुन्दं माध्यं । 'माध्यं

कुन्दमि'त्यमरः । कुन्दं च शशाङ्कश्च कुन्दशशाङ्को । तौ इव । निर्मलं यशः-कीर्तिः,
 तस्य, श्रीः तथा दिग्धा-लेपिता दिग्भित्तिः येः । तेऽमी भुक्तोऽभोगत्रियः भूत्वा,
 शाश्वतं श्रियो निर्वाणम् आप्नुवन्ति-गच्छन्तीति । इदं शार्ङ्गलविकीडितम् ॥

इति श्रीवादिराजकृत-यशोधरनामधेय-महाकाव्य-ट्टिकायां लक्ष्मण-
 (V. L लक्षण) कृतायां प्रथमस्सर्गः ।

द्वितीयः सर्गः ।

अस्त्यूर्जितावन्तिषु कान्तभोगेः
पुरी जगत्युज्जायिनी प्रसिद्धा ।
महोदयामाह्वयते समृद्ध्या
या राजधानी शतयज्वनोऽपि ॥ १ ॥

नमामि नम्रासिलाशिष्यनेत्र-
ताराभ्रमद्भृङ्गकलापकान्तम् ।
श्रीवादिराजस्य पदाम्बुजात
मनोजवाणव्रजमञ्जनस्य ॥

१. अस्तीत्यादि । जगति अवन्तिषु-अवन्तिदेशे । अवन्तिशब्दः पुल्लिङ्ग-
बहुवचनमेव । यदाह मेघसदेशे कालिदासः—

प्राप्यावन्तीनुदयनक्थाक्रोविदग्रामवृद्धान्
पूर्वोद्दिष्टामनुसर पुर्ति श्रीविशालाम् विशालामिति ॥ [I 30]

कान्तभोगेरुजिता-श्रेष्ठा, प्रसिद्धा-प्रयाता, उज्जायिनीपुरी अस्ति । या पुरी
शतयज्वन.-शतमत्स्य, महोदयां महाभ्युदयवती, राजधानी-अमरावती, समृद्ध्या
आह्वयते-स्पर्शयामास । 'जः' इत्यात्मनेपदम् । इयमिन्द्रमाला ॥

अनेक युद्धेष्ववलितवैरि-
विध्वंसनाविष्कृतविक्रमश्री ।
बभूव तस्यां नयविभरेन्द्रो
यशोध' इत्यूर्जितनामधेय ॥ २ ॥

२. अनेकेत्यादि । अनेकयुद्धेषु अवलिप्तवैरिविध्वंसनाविष्कृतविक्रमश्रीः-
अवलिप्ताः गर्विताः, अवलिप्ताश्च ते वैरिणश्च, तेषां विध्वंसनं, तेनाविष्कृता
विक्रमश्रीः यस्य स तथोक्तः । नयवित्-नीतिवित् । यशोध इत्यूर्जितनामधेयः ।
तस्यां पुर्यां नरेन्द्रो बभूव ॥

स घंसते यत्कुमुदावदातं
 यशो दिशां भित्तिषु बद्धलेपम् ।
 ततस्तमाहुः कवयो यशोधं
 पृषोदराद्युक्तनिरुक्त्यभिज्ञाः^१ ॥ ३ ॥ *

३. स इत्यादि । सः राजा, स्वकीयं कुमुदावदातं—कैरववद्वीरं यशो दिशां भित्तिषु बद्धलेपम्, घंसते करोतीति यावत् । ' घसि करण ' इति धातुः । ततः—तस्मात्, पृषोदराद्युक्तनिरुक्त्यभिज्ञाः—पृषोदरादयः शब्दाः न प्रकृतिप्रत्ययापेक्षावन्तः । तेषूक्तानां शब्दानां, निरुक्त्यभिज्ञाः—विग्रहवेदिनः कवयः, तं—राजानं यशोधमाहुः ॥

तस्यार्पिता प्रत्युरसं रहस्ये
 चर्चेव नित्यं हरिचन्दनस्य ।
 प्रवृद्धरागा स्मरतापमुच्चै-
 चन्द्रानना चन्द्रमती जहार ॥ ४ ॥

४. तत्सेत्यादि । प्रत्युरसं अर्पिता प्रवृद्धरागा—प्रवलकुङ्कुमचन्द्रानना—ऽकर्पूरमुख्या हरिचन्दनस्य चर्चेव—अनुलेपनमिव । ' स्नानं चर्चा तु चार्चिस्यं स्थासक ' इत्यमरः । प्रवृद्धरागा—प्रवर्धमानानुरागा, चन्द्रानना—शशिमुखी, चन्द्रमतीति पत्नी । तस्य राज्ञः उच्चैः स्मरतापं—मन्मथतारं, नित्यं—अनवरतं, जहार—हरति स्म ॥

तयोरतुल्यो नयविक्रमाभ्या-
 मासीत् सुपुत्रः स यशोधराल्यः ।
 अभ्युद्धरन् दिक्षु यशःप्रकाशं
 क्षीरोदकल्लोलकलापशुभ्रम् ॥ ५ ॥

५. तयोरित्यादि । यः क्षीरोदकल्लोलकलापशुभ्रं—क्षीरोदस्य क्षीरसमुद्रस्य, क्षीरं उदकं यस्येति, ' पूर्य एकहल्युदकस्योदः ' इति उदकशब्दस्य उदादेशः । क्षीरोदस्य कल्लोलाः तरङ्गाः, तेषां कलापः समूहः । ' कलापो भूपणे बर्हे तूणीरे संस्तेऽपि च ' इत्यमरः । कलापवत् शुभ्रं यशःप्रकाशं, दिक्षु अभ्युद्धरन्—प्रसरन्, राजा नयविक्रमाभ्यां—नीतिपराक्रमाभ्यां, अतुन्योऽनुपमः सः । तयोः यशोधचन्द्र-

१ ' सुक्ति 1'. २ ' निरुक्तिविज्ञा. P. * P adds the following verse after this :—

तस्य स्फुरत्कान्तगुणस्य कान्ता नरेश्वरस्य त्रितराजपुत्रो (स्योर्त्रितराजपुत्री ?) ।
 धारमानुभ्यान्वयमेव लक्ष्मीगुणाधिजा चन्द्रमती यमूव ॥

ऽ चन्द्रानना—चन्द्रनीति चन्द्रः; ग एव धाननें मुले यस्याः गा चन्द्रमती ।—
 पदसुमुदचन्द्रिका ।

मत्स्योः सुपुत्रः आसीत् । 'अस्नेर्दिस्यो'रिति (का. व्या. सू. III vi. 89) ईड भवति । 'अस भुवि' इति धातोर्लङ् ॥

विमुच्य कान्ति शरदिन्दुबिम्बं
भूयः क्षयापत्तिभयातुरेव ।
तस्याक्षयश्रीनिलयस्य वक्त्रं
व्याकोशनेत्रोत्पलमध्युवास ॥ ६ ॥

६. विमुच्येत्यादि । कान्तिः शोभा, भूयः क्षयापत्तिभयातुरेव-क्षयन्याधितो जातापत्तिर्विपत् तस्याः जातं भयं तेन आतुरा इव । 'आतुरोऽभ्यमितोऽभ्यान्त' इत्यमरः । शरदिन्दुबिम्बं विमुच्य अक्षयश्रीनिलयस्य तस्य व्याकोशनेत्रोत्पलं वक्त्रमध्युवास-वक्त्रे तिष्ठति स्मेति यावत् । 'वसोऽनूपाच्याङः' (शा व्या. सू. I iii 123) इत्यधिकरणम् ॥

उरस्तु विस्तीर्णमुदारधाम्न-
स्तस्योऽल्लसन्मौक्तिकहारयष्ट्या ।
श्रियस्तदन्तर्वसतेर्विरेजे
संभोगहासप्रभयेव वद्धम् ॥ ७ ॥

७ उर इत्यादि । उदारधाम्न.- महत्तेजसः तस्य विस्तीर्णमुरः-वक्षस्तु उल्लसन्मौक्तिकहारयष्ट्या रेजे । कथमिव ? तदन्तर्वसते-तन्मध्यवासिन्याः श्रियः संभोगहासप्रमया वद्धमिव । अयमुत्प्रेक्षालङ्कारः । यदाह इण्डी—

“अन्यथैव स्थिता वृत्तिश्रेतनस्येतरस्य वा ।
अन्यथोत्प्रेक्ष्यते यत्र तामुत्प्रेक्षां विदुर्वुधाः ॥”

[कात्यादर्श, II 219 Darbhanga Edn]

इति ॥

घनौ भुजौ तस्य भुजङ्गदीर्घौ
देहावित्र द्वौ रणविक्रमस्य ।
अरातिराजोर्जितमण्डलाना-
मकल्पिपातामित्र राहुकेतू ॥ ८ ॥

८ घनावित्यादि । रणविक्रमस्य द्वौ देहाविव घनौ कठिनौ भुजङ्गदीर्घौ तस्य भुजौ अरातिराजोर्जितमण्डलानां राहुकेतू इव अकल्पिपातां-अभूताम् । उदितशीतभानु विलोम्य राहुकेतू भुजङ्गरूपिगाविति प्रसिद्धिः ॥

निखिंशनिर्दारितवैरिकुम्भी

समग्रसिंह स पराक्रमेण ।

तन्वा तु सौन्दर्यानवासभूम्या

जगाम कीर्ति भुवि सिंहमध्य ॥ ९ ॥

९ निखिंशेत्यादि । निखिंशनिर्दारितवैरिकुम्भी—निखिंशेन सङ्गेन निर्दा-
रिता हिंसिता वैरिण शत्रव एव कुम्भिन गजा यस्य स तथोक्त । 'कुम्भी
कुञ्जरवारणेभरदिन सामोद्भव सिन्धुर ' इति हलायुध । पराक्रमेण समग्रसिंह —
सपूर्णासिंह स राजा तु सौन्दर्यानवासभूम्या तन्वा—शरीरेण भुवि सिंहमध्य इति कीर्ति
जगाम । सपूर्णासिंहस्य सिंहमध्यम इति विरोध । परिहारस्तु सिंहावलम्ब इति यावत् ।

तस्यात्तमाशेषगुणस्य कश्चि-

न्न मध्यमा नापि गुणो जघन्य ।

तस्मिन्न भेजुस्तत एव वृत्ति

ताभ्या सकामा हि नितम्बवत्य ॥ १० ॥

१० तस्येत्यादि । उत्तमाशेषगुणस्य कश्चित् मध्यम गुणो न, कश्चित्
जघन्या गुणो न । तत एव तस्मिन् राज्ञि नितम्बवत्य—वनिता वृत्ति सौहित्य न
भेजु । 'सौहित्य तर्पण वृत्ति' रित्यमर । अयन्तानुरक्ता वभूवुरिति भाव । तथा हि—
यतो नितम्बवत्य—कटीतत्परिकल्पिता कामस्य यस्य यून पुंस । मध्यमगुण —
कृशोद्रेतरत्वादि गुणो न विद्यते जघनो गुण । 'पश्चान्नितव स्त्रीकृत्या
द्वीवे तु जघन पुर ' इत्यमर । जघने भव जघन्य गुणो न विद्यते । तस्मिन्
युनि वृत्ति परितोष । 'वृत्तिस्त्नर्पणतोषयो ' इति रभस । कथं भेजु ? केनापि
प्रक्षारेण परितोषपरिकल्पिता न वभूवु इति भाव । लोके नितम्बवत्य युवतय
ताभ्यां मध्यमजघन्यगुणाभ्या सकामा हीति विराय । परिहारस्तु मध्यमजघन्य
गुणव्यतिरेकोत्तमगुणपरिकल्पित पुमांस विज्ञेयस्य विद्वलीभूतमानसा नितम्ब-
वत्य वृत्ति कथं भजन्तीति तात्पर्यम् ।

पादौ तदीयो नवपद्मरागो

क्रियाविधानादुपलब्धशोभी ।

किमद्भुत यष्टृथिपीपतीनां

चूटामणि यं गुणतोऽजिताताम् ॥ ११ ॥

११ पादादित्यादि । नवपद्मरागो आदित्यावलाकनेन सधाविज्ञसित
कोङ्कनदरना । क्रियाविधानादुपलब्धशोभी क्रियाविधानात् उपलब्धशोभौ तदीयो

पात्रे । पृथिवीपतीना चूडामणित्व - मस्रकालङ्क रत्न गुणतोऽजिहाताम् - अगमता
मिति यत्, तदद्भुत किम् । नवपद्मरागौ - नूतनपद्मरागत्रे क्रियाविधानात् - निरूप
विमानात् उपलब्धशोभौ - स्वीकृतभूरिकान्ती पृथिवीपतीना चूडामणित्व शिरोरत्न
गुणत - स्वसामर्थ्यात् गच्छेते इत्यत्र किमद्भुतम् ॥

देवी तु तस्यामृतमत्यभिरया
सेन्द्रो रसादीरिव निर्मिताङ्गी ।

तामत्र कुर्यन्नलिकामजस्र

तन्मानसास्वादमन्नाधि काम ॥ १० ॥

१० देवीत्यादि । तस्य देवी महिषी । अमृतमत्यभिरया अभूत् । अमृत-
मनीति नामधेया आसीत् । अनाशयुक्ता कान्तिरभूत् । 'अभिरया नामशोभयो'
रित्यमर । सा इन्द्रो रसादी निर्मिताङ्गीव । कामो - मदन तामेव नलिका - नाडि
कृत्वा तन्मानसास्वाद - तस्य यशोधरस्य मानस हृदय, तस्यास्वाद रुचिं अत्रोवि-
अत्रोधिष्ट । 'देवजनबुधधूरिता इष्य इभ्यो वा' इति इच् वा भवति ॥

यशामर्ति नाम यशोधपौत्र'

यशोऽमृताप्यायितविश्वलोकम् ।

तया स पुत्र जनयावभूय

पूतकताप्येव जयन्तमिन्द्र ॥ ११ ॥

११ यशोमतिमित्यादि । स यशोवर, तथा अमृतमन्या देव्या, यशोध
पौत्र यशोऽमृताप्यायितविश्वलोक - यशोऽमृतेन आप्यायित वृत्तीकृत विश्वलोक
सकलजन यम्य, त यशोमर्ति नाम प्रसिद्ध । 'नाम प्राकाश्यसभात्यक्रोगोपगम
कुत्सने' इत्यमर । पुत्र-कुरुवित्रीकरण, यदाह धनजय कविकमलमार्तण्ड -

'पुत्र पुनान हि कुल निराहु'

इति । जनयावभूय, कथमिव? पूतकताप्या - पूतकतो पूता पवित्रा क्रतवो
यशा पूजा यस्य तस्य इन्द्रस्य पत्नी पूतकतायी । तथा पुलोमजया । 'यज्ञ
सर्वोऽध्वरो याग सततन्तुर्मत्त क्रतु' इत्यमर । 'पूतकत्वमिदृषाकपिकुसितकुसिदा
दैर्द्वेति ङी । इन्द्रो जयन्तमिव । 'जयन्त पाकशासनि' रित्यमर ॥

तत्रात्मसपद्मणवत्युदारे

यूनि प्रयुज्यांखिलराज्यभारम् ।

निराहुल्स्वान्तनिसृष्टराग

श्रिय यशोधशिरमन्वभुङ्क्ते ॥ १४ ॥

१४ तत्रेत्यादि । यशोधो राजा । आत्मसपद्मणवति - आत्मन सप
द्मणोऽग्यास्तीति आत्मसपद्मणवान् । तस्मिन् उदारे - दातरि । 'उदारा दातृम

हतो'स्तियमरः । यूनि-यौवनवति तत्र यशोधरे, आखिलराज्यभार प्रयुज्य-निक्षिप्य
निराकुलस्वान्तनिःसृष्टरागः-निराकुलं च तत् स्वान्तं च । तस्मिन् निःसृष्टः-
विस्तृत, रागः-अनुरागः, भूत्वा त्रियं चिरं अन्वभुङ्क्त अनुभुक्तवाद् ॥

अथैकदास्थानगतस्तु राजा
निषेव्यमाणो नरलोकनाथैः ।
आदर्शदृष्ट्या पलितानि दृष्ट्वा
जघान वृष्णां विषयेषु भव्यः ॥ १५ ॥

१५ अथेत्यादि । एकदा-एकस्मिन् दिवसे, आस्थानगतो नरलोकनाथैः
निषेव्यमाण भव्यः राजा । आदर्शदृष्ट्या-दर्पणविलोकनेन, 'दृष्टिज्ञानेऽक्षिण
दर्शने' इत्यमरः । पलितानि जरसः । 'पलितं जरसा शौक्त्यामि'त्यमरः । दृष्ट्वा
विषयेषु स्रग्भन्द्नवननितादिषु वृष्णा काङ्क्षा जवान परिहितवाद् ॥

राज्यं पृथिव्या प्रतिपाद्य सद्यो
यशोधरायोजितप्रिक्रमाय ।
विरक्तिभाजां तु शतेन राज्ञां
तपोवनं भूमिपतिर्जगाम ॥ १६ ॥ १

१६ राज्यमित्यादि । भूमिपतिः यशोधरः पृथिव्या राज्यं राजत्वं
'यण् च प्रकीर्तित' (का. व्या. सू-तद्विदितपाद, ३०१) इति भावे यण् ।
पालनत्वमिति यावत् । ऊर्जितप्रिक्रमाय-अतिशयोर्जस्वलपराक्रमाय । 'ऊर्जस्वलः
भ्यादूर्जस्वी य ऊर्जोऽतिशयान्वितः' इत्यमरः । यशोधराय प्रतिपाद्य-दत्त्वा
विरक्तिभाजा वेराग्यभाजां राज्ञां शतेन सह तपोवनं जगाम ॥

तस्मिन् नये भर्तारि सानुरागा
सा स्त्रीस्वभावादिव राज्यलक्ष्मीः ।
अनारतं तत्कृतयेव भुक्त्या
सुव्यक्तमङ्गेषु धम्ब पुष्टा ॥ १७ ॥

१७ तस्मिन्नित्यादि । स्त्रीस्वभावात् तस्मिन् नये भर्तारि सानुरागा-अनु-
रागेण सहिता, सा राज्यलक्ष्मीः अनारतं तत्कृतयेव-तेन रचितया भुक्त्या पालनेन
अश्लेषेण दशद्वेषु- 'स्वाम्यनात्यसुदत्कीयगष्टदुर्गकलानि च राज्याङ्गानी' त्यमरः ।
अङ्गेषु अश्लेषेषु, 'अङ्गं प्रतीकोऽश्लेषेण' इत्यमरः । सुव्यक्तं पुष्टा धम्ब ॥

१ Ar omits verses 17 and 18, and yet numbers 20 as 20.

१ नरकचरितं M २ भक्त्या P, T.

गुणामृतैस्तस्य निषिच्यमाना

पत्युर्वियोगेन विमुच्य तापम् ।

ससन्न तस्मिन् प्रकृतिः समस्ता

सौरीव नीहारकरे मरीचिः ॥ १८ ॥

१८. गुणेत्यादि । तस्य यशोधरस्य; गुणामृतैः निषिच्यमाना समस्ता प्रकृतिः—सकलपरिवारः, पत्युः—यशोधरस्य, वियोगेन जातं तापं विमुच्य तस्मिन् यशोधरे, ससन्न एषा अभूत् । सुधापरिषेचनं तापपरिहरणं करोति । कथमिव ? सौरी—सूर्यस्य सम्बन्धिनी मरीचिः—दीधितिः नीहारकरे चन्द्रमसीव । श्रूयते हि भानुर्वरुणाशासद्भमे स्वमयूतसंततिं अग्नौ चन्द्रमसि च निक्षिपतीति प्रसिद्धिः ॥

क्रोधावहं तच्चरितं न पुंसा-

मुद्रेजनोऽसौ न विविच्यकारी ।

न चावमन्ता^१ विनयोत्तरश्री-

दाता स लोभं^२ न सहिष्णुरासीत् ॥ १९ ॥

१९. क्रोधेत्यादि । तच्चरितं पुंसां क्रोधावहं नासीत् विविच्यकारी अफा नोद्रेजनः—विनयोत्तरश्रीरसौ अवमन्ता—अवज्ञारतः नासीत् । दाता—विनरणनिपुणः स राजा लोभं सहिष्णुः नासीत् ।

तेजोमयं तस्य नृपस्य चक्षु-

निमील्य तन्मुख्यमवाप^३ निद्राम् ।

अन्येन सर्वाङ्गभुवा तु जाग्रत्

स तस्कराणामहरत् प्रवृत्तिम् ॥ २० ॥

२०. तेज इत्यादि । मुखे भवं मुख्यं । तस्य नृपतेः तेजोमयं तेजोरूपं चक्षुः—नयनं निमील्य—पिधाय, निद्रां अवाप । सर्वाङ्गभुवा—सप्ताङ्गभुवा सर्वावयव-संवासयुतेन अन्येन तेजोरूपेण चक्षुषा—ज्ञानलोचनेन, जाग्रत्—जागरवान् स राजा तस्कराणां प्रवृत्तिं अहरत्—हृतवान् । तज्जागरणस्वरूपं कथं ? 'स्वपर-मण्डलकार्याकार्यावलोकने चाराः चक्षुषि क्षितिपतीनां' इति यदाह सोमदेवाचार्यः ।

मन्त्रक्रियाभ्यामसियष्टिवेद्यां^१

स्वतेजसाभिज्वलितेन राजा ।

निरास्थदुद्यद्विपुकेतुदौःस्थ्यं

समग्रसिद्धये निजमण्डलस्य ॥ २१ ॥

२१. मन्त्रेत्यादि । असियष्टिवेद्यां-सङ्गवितर्दी मन्त्रक्रियाभ्यां मन्त्रा-
लोचनतत्क्रियाभ्यां अभिज्वलितेन तेजसा, निजमण्डलस्य-स्वकीयदेशस्य सिद्धये-
निष्पत्तिनिमित्तं स राजा उद्यद्विपुकेतुदौःस्थ्यं उद्यन्श्वासौ रिपुश्च, स एव केतुः,
तस्माज्जातं दौःस्थ्यं दुस्थितिं निरास्थत्-परिहृतवान् । 'अणसु-वचि-ख्याति-
लिपि-सिचि-ह्व' (का. व्या. सू. आख्यात प्रकरण, II. 62) इत्यद्यतन्यं
लुडि इण् भवति । 'अस्यतेः स्थोऽन्तः' (का. व्या. सू. II, 95) इति
थागमः । 'असु क्षेपणे' इति धातौ लुङ्परस्मैपदप्रथमपुरुषैकवचनम् । कश्चित्
मन्त्रवेद्यां मन्त्रयुगाज्यसमिद्ध्यां अभिज्वलितेन जातवेदसा उदितकेतुदौःस्थित्य-
निराकरणं यथा करोतीति भावः ॥

दिनावसाने स^१ विसृज्य लोकं

प्रासादमारुह्य सरत्नभित्तिम् ।

कदाचिदासिष्ट मनोजतृप्त्यै

सप्रेयसीगर्भगृहे सहेलम् ॥ २२ ॥

२२. दिनेत्यादि । सभागतः स राजा दिनावसाने लोकं सेवागतं जनं,
'लोकस्तु भुवने जने' इत्यमरः । विसृज्य-त्यक्त्वा । सरत्नभित्तिं प्रासादं
आरुह्य, कदाचित् मनोजतृप्त्यै सप्रेयसीगर्भगृहे-अष्टतमतीसहितमनोजलीलागारे
'न्यगोप्यतोऽन्शीयोवह्वीहेर्ह्रस्वः' (शा. व्या. सू. II. 1. 123) इति प्रेयसीशब्दस्य
ईकारालोपः । सहेलं आसिष्ट-सक्रीडं अतिष्ठितम् ।

यहन् बहिष्कारुगवाक्षरन्ध्रे-

रामोदितान्तर्भवनस्तदानीम् ।

कपोतपक्षञ्जविरुज्जजुम्भे

निर्दारिकालागर्भपिण्डधूमः ॥ २३ ॥

२३. यहसित्यादि । तदानीं आमोदितान्तर्भवनः चारुगवाक्षरन्ध्रेः बहिर्वहन्
कपोतपक्षञ्जविः निर्दारिकालागर्भपिण्डधूमः-अत्यन्तमनोहरपरिमलकृष्णागरोः
पुञ्जधूमः 'आमोदः सोऽतिनिर्दारी' इत्यमरः ।

आताम्रकम्रद्युतिरत्नदीपे

स्तास्मिन् जना पाटलवर्णभाजाम् ।

व्याकोशमलीकुसुमानि दाघ्ना-

मयागमस्तन्नवसौरभेण ॥ २४ ॥

२४ आताम्रेत्यादि । तस्मिन् वासगृहे । जना - परिचारकजना. आताम्रकम्रद्युतिरत्नदीपे - आ समतात् ताम्र, वयोरभेद, रक्तवर्णा, कम्रा मनोहरा युतयो येषु तानि रत्नानि एव दीपा, तै पाटलवर्णभाजा, दाघ्ना-माल्यानां 'न पुंसि दाम् माल्य स्त्री स्रद्धमाला परिकल्पते' इति विश्वप्रकाश । कुसुमानि तन्नवसौरभेण-नेषा नूतनपरिमलेन अवागमन्-ज्ञातवन्त ॥

आवर्तमान परिमन्द्वृत्त्या

वातायनद्वारि चिर विरेज ।

कर्पूरधूलीसुरभिर्नभस्वान्

श्वासायितस्तद्गृहदेवताया ॥ २५ ॥

२५ आवर्ततेत्यादि । वातायनद्वारि परिमन्द्वृत्त्या चिरमावर्तमान तद्गृह देवतायाः श्वासायित - श्वासवदाचरितो नभस्वान् वायु । कर्पूरधूलीसुरभि - धनसाररजसा सुरभि विरेजे-राज ॥

आमेचके मञ्चकरत्नदीप्त्या

शुक्रोत्तरमच्छदहसतूले ।

स चन्दनस्यासकवन्दुराङ्गो

देवीमुदार^१ रमयाम्बभूव ॥ २६ ॥

२६ आमचक इत्यादि । मञ्चकरत्नदीप्त्या-पर्यङ्क्यादशितरन्यस्तहरि न्मणिप्रभया, आमेचके-समन्तान्नीलवर्ण । शुक्रोत्तरमच्छदहसतूले-अधिक-शुभ्रोत्तरियहसतूलतल्पे, चन्दनस्यासकवन्दुराङ्ग - श्रीगन्धानुलेगनवन्दुराशिशिर (शरीर ?) स राजा, देवी-अमृतमती, उदार-अधिक, 'उदारो दाटमहतो' इत्यमर । रमयांभभूव-क्रीडितवान् ॥

क्षण स तस्या^१ वदनारविन्दे

जग्राह लीला भ्रमरस्य कामी ।

क्षण तु पीनस्तनयोर्निकाम

जहार चर्चा हरिचन्दनस्य ॥ २७ ॥

२७ क्षणमित्यादि । कामी-स राजा, तस्या -अमृतमत्या, वदनारविन्दे-मुसकमले, भ्रमरस्य लीलां, जग्राह-स्वीकृतवान् । अलि. नलिनपराग स्वीकरोतीति

भावः । स एव तस्याः पीनस्तनयोः पीवरपयोधरयोः हरिचन्द्रनस्य वज्रवदपितिगन्धस्य
 'चन्द्रे सूर्ये यमे वायौ वासवे दर्दुरे हये पपौ मृगाङ्के पृवगे हरिशब्दः प्रकीर्तितः'
 इति विश्वः । 'गन्धसारो मलयजो भद्रश्रीश्वन्दनोऽस्त्रिया' इत्यमरः । चर्चा-
 अनुलेपनं, जहार-परिहृतवान् । निविडालिङ्गनसञ्जातस्वेदोदकभरणानुलेपनस्रावो
 भवतीति भावः ॥

क्षणं तथा नूतनरत्नभाजा

भुजेन कण्ठे परिरभ्यमाणः ।

कृताभ्रमुस्पर्श इवेन्द्रदन्ती

भेजे स भावं भृशमुन्मदिष्णुः ॥ २८ ॥

२८. क्षणमित्यादि । तथा-अमृतमत्या, नूतनरत्नभाजा-नूतनानि च
 तानि रत्नानि च तानि भजति इति नूतनरत्नभाजा भुजेन, कण्ठे परिरभ्यमाणः,
 उन्मदिष्णुः-मत्तः स राजा, 'उन्मदिष्णुश्चोन्मदितः' इत्यमरः । भृशं-अत्यर्थं,
 भावं भेजे-चेष्टां स्वीकृतवान् । 'भावः सत्तास्वभावाभिप्रायचेष्टात्मजन्मसु'
 इत्यमरः । कथमिव ? कृताभ्रमुस्पर्शः-कृताभ्रमोः स्पर्शः कृतस्वक्रीयकान्तायाः करेणोः
 स्पर्शनः । इन्द्रदन्तीव ऐरावत इव ॥

क्षणं जिघृक्षुर्जघने' निधानं

नीवीधरान्तर्गतमुत्पलाश्याः ।

उत्सारयामास कृतोपजापः

तद्वेष्टयन्तं रशनाभुजङ्गम् ॥ २९ ॥

२९. क्षणमित्यादि । उत्पलाश्याः-अमृतमत्याः, नीवीधरान्तर्गतं नीच्येव-
 वस्त्राग्रभङ्गुरग्रंथिरेव, 'परिधानांशुकग्रथिः प्रोक्ता नीवी तथोच्चयः' इति हलायुधः ।
 धरा-भूमिः, तस्यान्तर्गतं-मध्यमुपगतं, जघने-मदनसदने निधानं-निक्षेपं क्षणं
 जिघृक्षुः-ग्रहीतुमिच्छुः, कृतोपजापः-'भेदोपजापावुपथे' इत्यमरः । तद्वेष्टयन्तं
 तन्निधानमावेष्टयन्तं, रशनाभुजङ्गम्-'मेलला रशना काशी हेमपर्यायमूत्रकं' इति
 धनंजयः । रशनेव भुजङ्गः सर्पः, तं उत्सारयामास-स्वीकरोति स्म । काश्चिन्मन्त्र-
 वादी निधानं निक्षिप्तं जिघृक्षुः सन्, कृतोपजापः-जप एव जापः, स्वार्थेऽण् ।
 'स्वाध्यायः स्याज्जप' इत्यमरः । तद्वेष्टयन्तं भुजङ्गं-कुट्टिं गच्छतीति भुजङ्गः,
 तं सर्पं पलायनभार्जं करोति यथा तद्वदिति भावः ॥

आलिङ्गनं गाढमपास्य तस्मिन्
 दत्तेक्षणे^१ कामिनि नाभिमूले ।
 फूत्कारदुर्वारमणिप्रदीपे-
 प्यतीव सुभ्रूरकृताभ्यसूयाम् ॥ ३० ॥

३०. आलिङ्गनमित्यादि । तस्मिन् राशि गाढमालिङ्गनमपास्य, नाभि-
 मूले-मदनमन्दिरे दत्तेक्षणे सति, सुभ्रूः-शोभने भ्रुवौ यस्याः सा । अमृतमती
 फूत्कारदुर्वारमणिप्रदीपेषु निजवदनविनिर्गतनभस्वता निवारितुमशक्यरत्नदीपेषु
 असूयां अकृत-‘अक्षान्तिरीर्ष्यासूया तु दोषारोपो गुणेष्वपि’ इत्यमरः । ईर्ष्याम-
 करोत् ॥

निपीड्य दन्तच्छदमुद्धसन्तं^२
 सा वेदनासीत्कृतगर्भकण्ठी ।
 कचावकृष्टेन तु मल्लिकानां
 दाम्ना दृशा कोपकरी जघान ॥ ३१ ॥

३१. निपीड्येत्यादि । दन्तच्छदमवरं । दन्तान् छादयति आवृणोतीति
 दन्तच्छदः, तं निपीड्य-बाधयित्वा, उद्धसन्तं तत्र स्थितं अमृतरूपरसं पिबन्तं
 यशोधरं वेदनासीत्कृतगर्भकण्ठी-वेदनया संभूतं सीत्कृतं-मणितं, कण्ठगर्भ-
 गलमच्ये यस्याः सा । ‘सीत्कृतं मणितं कामे’ इति धनंजयः । कोपकरी सा,
 कचावकृष्टेन-कषीकृष्टेन, ‘कषरीकेशयोः कचः’ इति भागुरिः । कषरीनिर्मुक्तेन,
 मल्लिकानां दाम्ना-मालया, दृशा च-नेत्रेण, जघान-ताडयामास ॥

रतिक्रियायां विपरीतवृत्ते-
 स्तस्याः स्तनाभ्यामवमुच्यमानम् ।
 प्रियस्य तस्योरसि घर्मतोयं
 कामानलाज्याहुतिर्वत्पपात ॥ ३२ ॥

३२. रतीत्यादि । रतिक्रियायां निधुवने विपरीतवृत्तेः पुम्भावप्राचरस्याः
 तस्याः स्तनाभ्यामवमुच्यमानं घर्मतोयं-स्वेदोदकं तस्य प्रियस्य उरसि, कामान-
 लाज्याहुतिवत्-काम एतानलः, तस्य आज्याहुतिरिव, पपात ॥

ततो रजन्यां परिणामवत्यां
 रतोत्सवारम्भपरिश्रमेण ।
 आश्लिष्य कान्तां श्लथवाहुवन्धं^१
 निद्रासुखं भूमिपतिः प्रपेदे ॥ ३३ ॥

३३. तत इत्यादि । ततोऽनन्तरं, भूमिपतिः, परिणामवत्यां—परितोषवत्यां रजन्यां, रतोत्सवारम्भपरिश्रमेण—रतस्य उत्सवः, तस्य आरम्भः—प्रक्रमः, तस्मिन् परिश्रमः, तेन कान्तामाश्लिष्य श्लथवाहुवन्धं यथा भवति तथा निद्रासुखं प्रपेदे ।

अत्रान्तरे दन्तिनि राजवाहो
 तद्वासगेहं समयाववद्धे ।
 तत्र स्थितो हस्तिपकस्तु जाग्रद्
 ववन्ध गीतं गमकाभिरम्यम् ॥ ३४ ॥

३४. अत्रेत्वादि । अत्रान्तरे—अस्मिन्नवसरे, राजवाहो—भूपालागोहणयोग्ये, दन्तिनि—स्तम्भेरेमे, तद्वासगेहं—तस्य यगोधरस्य वासगेहस्य समया—समीपे । ‘समयान्तिकमध्ययो’रित्यमरः । ‘समीपे समयाध्ययामि’ति भागुरिः । ‘हा विक्र-समयानिकपोपर्युपर्यध्ययोऽथोऽत्यन्तरान्तरेण तस्पर्यभिसर्वोभयैश्चाप्रधानेऽमौदशस्’ (शा. व्या. सू. I. ३३ १००) इति समयशब्दयोगेन पञ्चमर्थं द्वितीया विभक्तिर्भवति । अववद्धे सति, तत्र गजशालायां जाग्रद्—जागरूकः, हस्तिपकः—आधोरणः ‘आधोरणा हस्तिपका’ इत्यमरः । गमकाभिरम्यं—प्रयोगगम्यं, गीतं ववन्ध—रचिनवानिति यावत् ॥

तन्मूर्च्छनाभिः स्फुटमभ्युदीर्णं
 तत्प्रीट्टमाभोगवता स्वरेण ।
 तत्सुप्रयोगान्मधुरावदातं
 तद्वन्धुरं मालवपद्ममेन ॥ ३५ ॥

३५. तदित्यादि । तद्गीतं मूर्च्छनाभिः स्फुटमभ्युदीर्णं—‘क्रमयुक्ताः स्वराः सत मूर्च्छनाः परिकीर्तिताः’ इति विश्वप्रकाशः । सत स्वरेः स्फुट—उल्लङ्गं, अभ्युदीर्णं—उदीरितं, तत्—गीतं, आभोगवता—परिपूर्णतायुक्तेन । ‘आभोगः परि-पूर्णता’ इत्यमरः । स्वरेण—निषाद्वर्षमगान्धारषड्मध्यमधैवताः स्वराः । पद्ममेन स्वरेण प्रौढं तद्गीतं । सुप्रयोगात्—शोभनोपायात्, ‘योगः संनहनोपायध्यानसद्बलियुक्तिधि’-त्यमरः । मधुरावदातम्—प्रियन्वाग्निर्मलं । ‘स्वादुप्रियो तु मधुरो’ इत्यमरः । तद्गीतं मानवपद्ममेन—मानवपद्ममेति रागो, वन्धुरं—मनोहरम् ॥

निमीलयन्ती नयनोत्पले सा
 देवी परिम्लानतनू रतान्त ।
 आकर्णयामास सुखाग्रह तत्र
 चकार तृष्णामपि रक्तकण्ठे^१ ॥ ३५ ॥

३५ निमीलयन्तीत्यादि । नयनोत्पले निमीलयन्ती । रतान्ते परिम्लान
 तनु सा देवी, सुखाग्रह तद्गीत आकर्णयामास । रक्तकण्ठे सुललितरागरञ्जितगल,
 हस्तिपकेऽपि तृष्णा वाञ्छा चकार ॥

तत प्रभाते तद्भीकचिन्ता
 दूतीमुपस्थापयति स्म तस्मिन् ।
 सा तं निरीक्ष्यैव निवर्तमाना
 निनिन्द राक्षीं गुणवत्याभिरया ॥ ३७ ॥

३७ तत इत्यादि । ततोऽनतर, तस्मिन् प्रभात तद्भीकचिन्ता-
 तद्भीकचिन्ता सती, 'कम्र कामयिताभीक कमन कामनोऽभिक' इत्यमर ।
 दूतीमुपस्थापयति स्म-त निरीक्ष्यैव निवर्तमाना गुणवत्याभिरया सा दूती राक्षीं
 निनिन्द ॥

अहो विचित्र मकरध्वजस्य
 विडम्बन स्तम्भितवस्तुबुद्धे^२ ।
 देवी तु^३ मर्त्याकृतिरुर्वशी सा
 यद्दीदृश कामयते निकृष्टम् ॥ ३८ ॥

३८ अहो इत्यादि । यद् यस्मात् कारणात्, मर्त्याकृति-मनुष्याकृति
 उर्वशी-देवनिता, ईदृश निकृष्ट-नीच, कामयते तद्-तस्मात् कारणात्, स्तम्भित-
 वस्तुबुद्धे-निराकृतवस्तुतत्त्वबुद्धे, मकरध्वजस्य विडम्बनमहो ।

आस्यादिक इ^४सप्तपूतिगन्धि
 निसर्गतोऽङ्ग परिभुशंष्टम् ।
 सदिग्धमक्षिभ्रुवमस्य नास्ति
 ग्रीवा शिरस्यास्तु^५ विलूनशीर्षां ॥ ३९ ॥

३९ आस्येत्यादि । अस्य हस्तिपकस्य आस्यादिक इत्सह पूतिगन्धि, अङ्ग
 निसर्गत परिभुशंष्ट, अक्षिभ्रुव सदिग्ध, भ्रुवमिति कथमकारान्तत्व ? 'धेन्वनहु
 हर्षयुषाहोरात्रनक्तद्विराग्निदिवाहर्दिवोर्वेषीवपन्नीवाक्षिभ्रवन्तारग्वम्' इति (शा

व्या. सू. II. i. 160) निपातनात् नपुंसकम् । ग्रीवा-कण्ठः, कुब्जशरीरत्वा-
च्चास्ति । शिरस्याः-शिरसि भवाः, केशास्तु विलूनशीर्णाः ॥

आस्यं पुनर्वायसतुण्डकृष्णं
दन्ताश्च केचिद्बहिरन्तरन्ये ।
करावजस्रं करिमूत्रदग्धौ'
दग्धव्रणक्लेदयुतस्तु कुक्षिः ॥ ४० ॥

४०. आस्यमित्यादि । पुनरास्यं वायसतुण्डकृष्णं-काकवदनवत् मलीममं ।
'वक्त्रास्ये वदनं तुण्डमाननं लपनं मुख ' मित्यमरः । केचिद्दन्ताः नहि प्रवर्तन्ते ।
अन्ये दन्ताश्च अन्तर्वर्तन्ते । करौ अजस्रं करिमूत्रदग्धौ । कुक्षिस्तु
दग्धव्रणक्लेदयुतः ॥

असौ कथं नाम नरेन्द्रपत्न्यै
रोचेत रुच्याकृतिमुद्ग्रहन्त्यै ।
यद्वा किमेवं परिचिन्तया मे
स्त्रीणामपात्रेऽभिरतिः स्वभावः ॥ ४१ ॥

४१. असावित्यादि । असौ-हस्तिपकः, रुच्याकृतिमुद्ग्रहन्त्यै नरेन्द्रपत्न्यै
कथं रोचेत 'यस्मै दीप्सा रोचते धारयते वा तत्संप्रदानम्' नाम । कष्टम् । 'नाम
प्रकाश्यसंभाव्यक्रोधोपगमकुत्सने' इत्यमरः । मम एवं चिन्तया किं ? यद्वा तथाहि-
स्त्रीणामपात्रेऽभिरतिः स्वभावः-निसर्गः ॥

हा तर्ह्ये स्वचेतोगतमेव दृती
न्यवेदयत्तामुपसृत्य तन्वीम् ।
सा तां प्रति प्रत्यवदन्नतभ्रू-
मुखेन कामातुरगद्गदेन ॥ ४२ ॥

४२. हेत्यादि । हा-कष्टं । 'हाहहेत्यद्भुते खेदे' इत्यमरः । दृती-गुणवती ।
तन्वीम्-वृशाद्धी । तां-अमृतमती । उपसृत्य स्वचेतोगतं तत्सर्वं निरूपं,
न्यवेदयत्-सूचयति स्म । नतभ्रूः-नेते भ्रुवो यस्याः सा, तथोक्ता सा अमृतमती ।
तां गुणवतीं प्रति कामातुरगद्गदेन-मन्मथबाणजनितभ्रान्तिस्सखितवचनकलितेन
मुखेन । अरदत्-अद्वीत् ॥

वया नव रूपमतीय रम्य

कुलोन्नतिश्चेति कुबुद्धिरेषा ।

यत्र प्रसन्नो भगवान् मनाभू

स एव देव सखि सुन्दरीणाम् ॥ ४३ ॥

४३ वय इत्यादि । नव वय —नूतन तारुण्य । अतीव रम्य रूपकुलोन्नतिश्चेति एषा कुबुद्धि । यत्र-यस्मिन् पुंसि । भगवान् ज्ञानी वीर्यवान् वा । 'भग श्रीकाममाहात्म्यवीर्ययत्न' इत्यमर । मनोभू । प्रसन्नोऽभूत्, भो सखि, स एव सुन्दरीणा, देव —कान्त ॥

सतोऽपि रूपातिशयस्य साध्य

नितम्बिनीमानसरत्नलाभ ।

तस्यास्ति तच्चेत्किमतो विचारा-

कार्यं तु सिद्धे न हि कारणेच्छा ॥ ४४ ॥

४४ सत इत्यादि । सत —विद्यमानस्य रूपातिशयस्य हि नितम्बिनी-मानसरत्नलाभ तत् साध्यम् । तस्य चास्ति चेत्, अतो विचारात् किम् । तथाहि—कार्ये सिद्धे सति कारणेच्छा न ॥

तस्माद्दसौ मा प्रति कामदेव-

स्तद्गीतनालीहृतचित्तवृत्तिम् ।

किं वा वयस्ये बहुनोदितेन

न तेन जीवामि विनाकृताहम् ॥ ४५ ॥

४५ तस्मादित्यादि । तस्मात्कारणात् असौ तद्गतनालीहृतचित्तवृत्ति—तस्य गीतमव नालिका, तथा हृता चित्तवृत्तिर्यस्या सा । तथोक्तया मा प्रति कामदेव । भो वयस्ये, इति । 'वयस्याली सहचरी'ति धनञ्जय । बहुनोदितेन किं वा—प्रचुर वचनकलापेनालम् । तेन विना हस्तिपक हित्वा । 'विनामास्तिन्न' (शा व्या सू I iii 193) इति विनायोगे द्वितीया-तृतीया पञ्चमी विभक्तिर्भवति । कृता—पापस-मता । 'कृत पापोपकलिते युगपर्याप्तयो कृतमि'ति विश्वप्रकाश । पापकलिताह न जीवामि । किञ्च विनाकृतेत्येक पद, यद्वाह धीरणन्दिस्वामी चन्द्रप्रभकाये —

“तद्दह कचन प्रयत्नसाध्ये

विषयेऽल मनसि त्वया निधेय ।

न सहायविनाकृता कदाचित्

पुरुषस्योऽग्रमशालिनोऽपि सिद्धि ॥”

[VI 31 N S Edn (2nd)]

इत ॥

इत्थं तथा दर्शितरागवृत्त्या
देव्या सनिर्बन्धमुदीर्यमाणा ।

आगत्य सा सत्वरमष्टवङ्कं^१
दूती ततस्तत्प्रियमन्वातिष्ठत् ॥ ४६ ॥

४६. इत्थमित्यादि । दर्शितरागवृत्त्या—संदर्शितानुरागवर्तनया देव्या सनिर्बन्धं—निर्बन्धसहितं यथा भवति तथा उदीर्यमाणा—उच्चार्यमाणा सा दूती सत्वरं अष्टवङ्कमागत्य, तत्—तस्मादष्टवङ्कात् तत्प्रियं—तस्याः प्रियं—अनुरागं, अन्वातिष्ठत्—अकरोत् । यदाह कुमारसम्भवे कालिदासः—

“ प्रजापतिः कल्पितयज्ञभागः
शैलाधिपत्यं स्वयमन्वातिष्ठत् ” इति ॥ [I. 17]

रात्रिर्दिवं तेन यथावकाशं
सुखानि तस्याः किल निर्विशन्त्याः^२ ।
दिनक्रमेणापचयं जगाहे
यशोधरे राजनि रागबुद्धिः ॥ ४७ ॥

४७. रात्रिमित्यादि । यथावकाशं—अवकाशं अनतिक्रम्य, तेन हस्तिपकेन सह, रात्रिर्दिवं—रात्रौ वा, दिवा—दिवसे वा ‘धेन्वनडुह...मिति (शा. व्या. सू. II. i. 160) निपातनात् रात्रिर्दिवश्चन्द्रनिष्पत्तिः । सुखानि—सुरतजनितशर्माणि, निर्विशन्त्या—अनुभवन्त्याः तस्याः, यशोधरे राजनि रागबुद्धिः दिनक्रमेण, अपचयं—क्षयं, जगाहे—जगाम किल । ‘वार्तासंभाव्ययोः किल’ इत्यमरः ॥

आलोकनालिङ्गनचुम्बनादौ
तस्याः स्थितिं तामनवेक्षमाणः ।
बुद्धयेव पूर्वं परिशोधनार्थं
सज्जोऽभवच्चन्द्रमतीतनृजः ॥ ४८ ॥

४८. आलोकनेत्यादि । तस्याः आलोकनालिङ्गनचुम्बनादौ स्थितिं तामनवेक्षमाणः, चन्द्रमतीतनृजः यशोधरस्तु, पूर्वं—पूर्वस्मिन् बुद्धयेव परिशोधनार्थं विचाराय सज्जोऽभवत्—सन्नद्धोऽभूत् । ‘सन्नद्धो वर्मितः सज्जः’ इत्यमरः ॥

आस्थाननिर्वासितसर्वलोकः

स सज्जितं^१ वासगृहं प्रविश्य ।

सध्याजनिद्रो निशि दिव्यशय्यां

तथैव देव्या सममध्यशेत ॥ ४९ ॥

४९. आस्थानेत्यादि । आस्थाननिर्वासितसर्वलोकः—आस्थाने सभायां, निर्वासितः—विसर्जितः, सर्वलोकः—सकलपरिवारजनः स यशोधरः, सज्जितं—सज्जीकृतं वासगृहं—परिकरपरिकलितं शयनसदनं, निशि—निशायां 'पद्भोमास-हन्निशसन्धूपन्दोपन्यकदशकन्दुदन्नासंभ्रासुटि' (शा. व्या. सू. I ॥ 143) इति सूत्रात् निशाशब्दस्य निश् इत्यादेशो वा । द्वितीयाबहुवचनादौ परतः । निशा, निशे, निशाः, हे निशे, हे निशे, हे निशाः; निशां, निशे, निशः; निशा निभ्यां निभ्यः इत्यादिरूपं नेयम् । प्रविश्य सध्याजनिद्रः—सकपटस्वपनो भूत्वा, तथा—देव्या, समं—साकं, 'सत्रा समं सह' इत्यमरः । दिव्यशय्यां हंसतूलतल्पे, अध्य-शेत—निद्रामुद्रितलोचनोऽभूत् । 'शीङ्स्यासोऽधेराधारः' (शा. व्या. सू. I. ॥ 123) इत्यधिकरणम् ॥

निद्रायतस्तस्य भुजोपगूढा-

माकृष्य देवी निजदेहयष्टिम् ।

गृहीतताम्बूलसुगन्धमाल्या

जगाम तस्योपपतेः समीपम् ॥ ५० ॥

५०. निद्रेत्यादि । देवी निद्रायतः—निद्रां कुर्वतस्तस्य 'कर्तुरायिस्सलोप-श्चेति' (का. व्या. सू, आख्यात प्रकरण, II 43) सूत्रेण आचारार्थं कर्तुरायिर्भवति । यशोधरस्य भुजोपगूढां—बाहुना आलिङ्गितां, निजदेहयष्टि—स्वकीय-शरीरं, आकृष्य गृहीतताम्बूलसुगन्धमाल्या सती तस्य उपपतेः जारस्य समीपं जगाम ॥

अन्वेष्टुकामो नृपतिश्च तस्या

दुधोष्टितं कोशानिमृष्टखड्गः ।

अन्वव्रजत्तत्पद्वीं निगूढ-

मासन्नविध्वंस इवापनीतिम् ॥ ५१ ॥

५१. अन्वेष्टुकाम इत्यादि । तस्या दुधोष्टितं—दुराचारं, अन्वेष्टुकाम—'तुमो मनस्कामे' (शा. व्या. सू. II. ॥ 69) इति तुमो मकारस्य लोपः कोशानिमृष्टखड्गः—कोशं—पिधानं, तेन निमृष्टः खड्गः यस्य सः, तथोक्तः नृपतिः

यशोधरः तत्पदवीं-तस्याः देव्याः मार्गं अन्वव्रजत्, निगूढं-गुप्तं यथा भवति तथा । अनुगतोऽभूत् । कथमिव ? अपनीतिं-नीतिरहितं पुमांस, आसन्नविध्वंस इव-समीपो-पगतनाश इव ॥

विलम्ब्य कालं नरनाथपत्नी-
मुपस्थितां प्रत्युदितप्रकोपः ।

आकृष्य केशग्रहणेन घोरं

जघान जारः स वरत्रमुष्ट्या ॥ ५२ ॥

५२. विलंब्येत्यादि । कालं विलंब्य-स्ववेलामतिक्रम्य, उपस्थितां-प्रातां, नरनाथपत्नीं प्रति, उदितप्रकोपः-सञ्जातसंरोषः, स जारः केशग्रहणेन-पुरादिशिरो-रुहस्वीकारेण, घोरं-द्रारुणं यथा भवति तथा, आक्रम्य-इतस्ततः आन्दोलयित्वा, वरत्रमुष्ट्या-चर्मरज्जुपरिकलितमुष्टिना । ' नद्र्यां वरत्रा स्त्री स्याच्चर्म-रज्जौ तु न द्वयोः ' इति विश्वप्रकाशः । जघान-ताडनं कृतवान् ॥

निकृष्यमाणा भुवि तेन पद्भ्यां

मलीमसेनाकृतविप्रलापा ।

इतस्ततोऽगात्तमसेव काले

निपीड्यमाना दिवि चन्द्रकान्तिः ॥ ५३ ॥

५३. निकृष्येत्यादि । मलीमसेन तेन पद्भ्यां चरणाभ्यां भुवि निकृष्यमाणा-ताड्यमग्ना, अकृतविप्रलापा-रोदनरहिता, बन्धकी ततोऽनन्तरं ततः-तस्मिन्, जारे अगात्-जारमुपगतवतीति यावत् । कथमिव ? काले-ग्रहणकाले, मलीमसेन-तमसा मेचक्ररूपेण राहूणा । ' तमस्तु राहूः स्वर्भानु ' रित्यमरः । दिव्याकाशे निपीड्यमाना चन्द्रकान्तिरिव ॥

कण्ठे पदं न्यस्य च गाढमूर्च्छां

स तामवादीदिति सोपहासम् ।

पादौ बहेऽहं तव तन्वि मूर्ध्ना

मूका कुतस्तिष्ठसि मुञ्च शोकम् ॥ ५४ ॥

५४. कण्ठ इत्यादि । स जारस्तस्याः कण्ठे पदं न्यस्य गाढमूर्च्छां तां बन्धकीं सोपहासं । ' अट्टहासः सोपहासः प्रहासः परिकथ्यते ' इति विश्वप्रकाशः । भो तन्वि, तव पादौ अहं मूर्ध्ना बहे-मस्तकेन उद्धरामि । त्वं मूका कुतस्तिष्ठसि-किमर्थमभाषणवती प्रतिशमानासि, इत्यट्टहासं यथा भवति तथा इत्यवादीत्-अभाषीत् ॥

निःश्वस्य सा तं कथमप्यवादी-

दागो न मे संहर कान्त कोपम् ।

राज्ञा सहार्धासनमेव दीर्घं

हेतुस्तु मे कालविलम्बनस्य ॥ ५५ ॥

५५. निःश्वस्येत्यादि । सा बन्धकी कथमपि निःश्वस्य तं उपपत्तिं अवादीत् । भो कान्त, मे-मम, आगः न-अपराधः न; आगोऽपराधो मन्तुश्चे' त्यमरः । यदाह माघः—

‘सहिष्ये शतमागांसि’ (II. 108)

इति । कोपं संहर-क्रोधं परिहर; तु भेदोऽस्ति । ‘तु स्याद्भेदेऽवधारणे’ इत्यमरः । मे कालविलम्बनस्य राज्ञा सहार्धासनमेव दीर्घ-चिरं, हेतुः-कारणम् ॥

रूपादिभिस्त्वय्यवसायिभिर्मे

तृप्यन्ति सर्वाण्यपि चेन्द्रियाणि ।

त्वं जीवितव्यं मम यावद्रायु-

रनादरस्त्वय्यथ किं मम स्यात् ॥ ५६ ॥

५६. रूपेत्यादि । त्वयि भवति अवसायिभिः स्थितैः रूपादिभिः मे सर्वाणीन्द्रियाणि च तृप्यन्ति । मम यावद्रायुः-आयुष्यावसानपर्यन्तं । ‘यावत्तावच्च साकल्ये’ इत्यमरः । अत्र्ययीभावसमासोऽयं । त्वं जीवितव्यं-जीवनं । अथ-अथशब्दः प्रश्ने वर्तते । ‘मद्गलानन्तरारम्भप्रश्नकात्स्नर्येष्वथो अथे’ त्यमरः । त्वयि मम अनादरः किं-कथं स्यात् ॥

प्रत्यायितेनेत्युपभुज्यमानां

राजा स तां तेन विलोक्य कोपात् ।

आन्दोलयन् खड्गमुभौ जिघांसुः

पुनर्वितर्कं धृतिमानकार्पीन् ॥ ५७ ॥

५७. प्रत्यायितेनेत्यादि । इति प्रत्यायितेन-विश्वसितेन तेन उपपत्तिना संभुज्यमानां तां बन्धकीं विलोक्य स राजा कोपात् खड्गमान्दोलयन्, उभौ जिघांसुः-हन्तुं इच्छुः सत्, पुनः धृतिमान्-धैर्यवान् भूत्वा वितर्कं अकार्पीन्-अकृत ॥

धुद्रः कियानेय गजोपजीवी
 न जातु नारी विकृतापि वध्या ।
 सक्षत्रमेतन्मम तन्न किं तु
 यशः परं भ्रश्यति हारशुभ्रम् ॥ ५८ ॥

५८. धुद्र इत्यादि । गजोपजीवी एषः, धुद्रः—नीचः कियान्; नारी विकृतापि न वध्या । यदाह वसिष्ठः—

“ न हन्याद्वलां विप्रं कृती चारित्रवर्जितम् ॥ ”

इति स्मृतिः । तथा हि ममेतत् सक्षत्रं न भ्रश्यति—क्षत्रस्य संपत् सक्षत्रं—
 अव्ययीभावसमासोऽयं । परं—केवलं क्षत्रसंपत् न नश्यति । ‘ शब्दप्रथासंपत्समृद्धि-
 वृद्धयर्थभावात्ययासंप्रति सुण्पश्चाद्युगपद्यथासदृक्साकल्यान्तेऽव्ययमिति (शा-
 व्या. स. II 1. 18) । किं तु हारशुभ्रं यशो भ्रश्यति—नश्यति खलु ॥

अयं च युद्धे रिपुवीरघाती
 खड्गः कथं धुद्रजने निपात्यः ।
 दंष्ट्राङ्कुरं निर्दलितेभकुम्भं^१
 न फेरवे जातु हरिः प्रयुङ्क्ते ॥ ५९ ॥

५९. अयमित्यादि । युद्धे रिपुवीरघाती—वीररिपून् हन्तुं शीलमस्या-
 स्तीति वीररिपुघाती । राजदन्तादिषु पाठः । अयं खड्गः क्षत्रजने निपात्यः,
 धुद्रजने कथं निपात्यः । तथाहि, निर्दलितेभकुम्भं—विदारितगजकुम्भस्थलं,
 हरिः—सिंहः फेरवे—शृगाले दंष्ट्राङ्कुरं जातु न प्रयुङ्क्ते ॥

इति स्वचेतस्यवधार्यं शान्त्या
 निवृत्य शय्यापुलिने शयानम् ।
 तं राजहंसं पुनरन्वशेत

व्यावृत्य सा देव्यपि गुप्तवृत्त्या ॥ ६० ॥

६०. इतीत्यादि । इति स्वचेतसि अवधार्यं । उक्तप्रकारेण स्वकीयद्वये
 निश्चिन्य ‘ इति हेतुप्रकरणप्रकारादिसमाप्तिषु ’ इत्यमरः । उपशमेन, निवृत्य-
 निर्गम्य, शय्यापुलिने—शयनसिद्धतामये शयानं राजहंसं—राजोत्तमं यशोधरं, अनु-
 पधात् सा देव्यपि व्यावृत्य गुप्तवृत्त्या पुनरन्वशेत ॥

यत्तस्य गाढा^१ परिरम्भणेच्छा
वबन्ध पूर्व कृतरागबुद्धे ।
तदेव तस्या स्तनयास्तदानीं
कार्कश्यमुद्वेजनमाजहार ॥ ६१ ॥

६१ यदित्यादि । तदानीं तस्या देया स्तनयो यत् कार्कश्य कर्कशत्वं
पूर्वं पूर्वास्मिन् काले कृतरागबुद्धे -विरचितानुरागमते यशोधरस्य, गाढा परिरम्भ
णेच्छा- दृढमालिङ्गनाभिलाप, वबन्ध-चकारेति यावत् । तत्-तत्कुपकार्कश्य
यशोधरस्य उद्वेजन-क्लेश, आजहार-चकार ॥

उदस्य^२ तस्या सुरतोपचार
निद्रामिवाधिक्यवतीं दधान^३ ।
तत्साहसोद्देगवता निकाम
स भूमिनाथो मनसेत्यवोचत् ॥ ६२ ॥

६२ उदस्येत्यादि । स भूमिनाथ, तस्या सुरतोपचार, उदस्य-निरस्य,
आधिक्यवतीं निद्रा दधान इव, तत्साहसोद्देगवता-तस्या साहस-श्रुष्टता, 'साहस
तु दमो दण्ड' इत्यमर । तेन जात उद्वेग-परिताप, अस्य अस्तीति । तत्साहसो-
द्देगवत्, तेन-तत्साहसोद्देगवता । मनसा निकाम इत्यवोचत् ॥

इय हि सर्वावयवाभिरामा
वश्यापि^३ काम मकरध्वजस्य ।
कथ निःकृष्टेऽभिरमेत यद्वा
मोह विधत्ते विषयाभिलाप ॥ ६३ ॥

६३ इयमित्यादि । सर्वावयवाभिरामा-सकलाद्भवन्तुरेय । मकरध्वजस्यापि
काम निकाम वश्या-मदनवशीकरणचतुरेति यावत् । निःकृष्टे-नीचे पुष्टि, कथमभि-
रमेत । यद्वा । तथाहि विषयाभिलाप मोह विधत्ते ॥

रूपे मनोहारिणि यौवने च
वृथैव पुसामभिमानवुद्धि^३ ।
नतभ्रुवा चेतसि चित्तजन्मा
प्रभुर्पदवेच्छति तत्करोति ॥ ६४ ॥

६४ रूप इत्यादि । मनोहारिणि रूपे, मनोहारिणि यौवने च, पुसा
अभिमानवुद्धि-गर्ववुद्धि, वृथैव-निरर्थका । नतभ्रुवा स्त्रीणां चेतसि, यदीप्सितमस्ति
प्रभु चित्तजन्मा तत्करोति ॥

इयं द्वितीया मम राज्यलक्ष्म्या'
 यदेवमुच्चैर्व्यभिचारभूमिः ।
 कथं च तस्यां चपलप्रकृत्यां
 विश्वासमत्यन्तमुपव्रजामि ॥ ६५ ॥

६५. इयमित्यादि । मम राज्यलक्ष्म्याः, इयं द्वितीया—सपत्नी, यद्—
 यस्मात्कारणात् एवं उच्चैः व्यभिचारभूमिः, चपलप्रकृत्यां तस्यां राज्यलक्ष्म्यां
 अत्यन्तं विश्वासं कथं उपव्रजामि ॥

तत्कामवश्यं धिगिदं मनो मे
 धिग्धिग्विभूतीरसुखप्रचाराः ।
 प्रव्रज्यया तां पुनरव्यपाया—
 मन्वेपयिव्यामि हि सिद्धिकान्ताम् ॥ ६६ ॥

६६. तदित्यादि । तत्—तस्मात् कारणात्, कामवश्यं इदं मे मनो धिक् ।
 'हा धिक् समये' (शा. व्या. सू. I. iii. 100) त्यादि सूत्रेण धिग्योगे द्वितीया ।
 असुखप्रचाराः—दुःखसञ्चारः, विभूतीः—सम्पदः धिक् । 'धिक् पुनः विशेषस्वेदोस्ति
 पुनरप्रथमे स्वेदे' (?) इत्यमरः । अव्यपायां तां सिद्धिकान्तां—मुक्तिवनितां,
 प्रव्रज्यया—जिनदीक्षया । 'व्रज्यजः क्यप्' (शा. व्या. सू. IV. iv. 68)
 इति क्यप्प्रत्ययः । अन्वेपयिव्यामि—गवेपितुमिच्छामि । 'अन्वेपितं गवेपितमन्विष्टं
 मार्गितं मृगितमि'त्यमरः ॥

इत्थं परामर्शपरैर्विकल्पैः
 निर्मील्य नेत्रे नृपतिः शयानः ।
 आकर्णिते बुद्ध इवोत्थितोऽभू—
 त्प्राभातिकैर्मङ्गलगीतनादैः ॥ ६७ ॥

६७. इत्थमित्यादि । इत्थं परामर्शपरैर्विकल्पैः नेत्रे निर्मील्य शयानो
 नृपतिः आकर्णितैः प्राभातिकैर्मङ्गलगीतनादैः बुद्ध इव उत्थितोऽभूत् ॥

कृत्वा घृतावेक्षणमुद्यकैर्गा
 सृष्ट्वा भिषग्भिः प्रविचिन्त्य कायम् ।
 स नर्मदन्तुः प्रघुणोपविष्टां
 देयीं सखीमध्यगतामपश्यत् ॥ ६८ ॥

६८. कृत्वेत्यादि । स राजा घृतावेक्षणं कृत्वा । यदाह राघवाद्भुः—
 " प्रातर्घृतावेक्षणमाचचार "

इति । गां कपिलां उच्चकैः सृष्ट्वा, कायं भिषग्भिः चिकित्सकैः, प्रविचिन्त्य प्रविचार्य, प्रकर्षेण विचारणं कारयित्वा, नर्मवन्दुः—क्रीडातत्परः सन् । प्रधुणो-पविष्टां—अलिन्दमुपगतां । 'प्रवाणप्रधुणालिन्दा' इत्यमरः । सखीमध्यगतां देवीमपश्यत् ॥

प्रहासगोष्ठीं विरचय्य बुद्ध्या
संकीडमानः स तथा नरेन्द्रः ।
जघान^१ तस्याः सुकुमारमङ्गं
लीलागृहीतेन नवोत्पलेन ॥ ६९ ॥

६९. प्रहासेत्यादि । स नरेन्द्रः तथा देव्या सह संकीडमानो भूत्वा प्रहासगोष्ठीं बुद्ध्या विरचय्य—कृत्वा तस्याः सुकुमारमङ्गं लीलागृहीतेन नवोत्पलेन, जघान—ताडयामास ॥

^१तद्वेदनां सोढुमिवाक्षमत्या-
न्निपातयन्तीं तनुमुर्वरायाम् ।
आश्वासयंश्चन्दनवारिसेकै-
रवोच्चदेयं कृपयेव भूपः ॥ ७० ॥

७०. तदित्यादि । तद्वेदनां नवोत्पलताडनजनितवाधां, सोढुमक्षमत्वात् तनुमुर्वरायां—भूमौ निपातयन्तीं, भूमिपतितामिति यावत् । एवंविधां अमृतमतीं चन्दनवारिसेकैः—श्रीगन्बोदकसेचनैः, आश्वासयन् भूप. कृपयेव एवमवोचत् ॥

अनेन रन्ध्रेषु रसच्युता ते
कृष्णाननेनाद्य निपीडितायाः ।
दैवेन केनापि परं^१ विदग्धे
निवारितः संनिहितोऽपि मृत्युः ॥ ७१ ॥

७१. अनेनेत्यादि । भो विदग्धे हे चतुरे; रन्ध्रेषु—नालच्छिद्रेषु, रसच्युता सलिलस्राविणा, कृष्णाननेन—नीलाननेन अनेन नवोत्पलेन, अद्य निपीडितायाः, ते तव, संनिहितः मृत्युः, केनापि दैवेन—केनचिद्भाग्येन निवारितः वरं—श्रेष्ठं । ध्वनिस्तु—भो विदग्धे, रात्रौ विशेषेण दग्धे—पृष्टे, रन्ध्रेषु—अद्भ्रवणकिमिपूरितच्छिद्रेषु, रसच्युता—पूयच्युता कृष्णाननेन—मलीमसवदनेन अनेन हस्तिपकेन, अद्य—अधुना, निपीडितायाः ते संनिहितो मृत्युः, अपि केनापि दैवेन—कयाचिद्देवतया, पर—अधिकं निवारितः ॥

इत्येवमासूचितरात्रिवृत्ता-

मादाय वाचं प्रतिबोध्य राज्ञीम् ।

उद्वेगभूम्ना जननीसमीपं

जगाम राजा क्वचिदव्यवस्थः ॥ ७२ ॥

७२. इतीत्यादि । राजा इत्येवमासूचितरात्रिवृत्तां वाचमादाय, राज्ञीं प्रति-
बोध्य-ज्ञापयित्वा, उद्वेगभूम्ना-मनोव्यथाबाहुल्येन । ' निन्दा प्रशंसयोर्भूम बाहुल्ये
च निगद्यते ' इति विश्वप्रकाशः । ऋचित्-कुत्रापि । अव्यवस्थः-अनवतिष्ठमानो
भूत्वा; अयत्ना, अविश्वासयुक्तः सन् । जननीसमीपं-चन्द्रमतीनिकटं जगाम ॥

विनयविनमन्मूर्धानं सा निरीक्ष्य निजात्मजं

विवृतनयनद्वन्द्वेनापातुमिच्छुरिवाङ्गरात् ।

निकटविवृतं मूर्धन्याप्रायं चन्द्रमती तदा

प्रमदमधिकं भेजे भूरिस्तुतोरुपयोधरा ॥ ७३ ॥

७३. विनयेत्यादि । सा चन्द्रमती विनयविनमन्मूर्धानं-विनयेन विनम-
न्मूर्धानं, विनयेन विनमन् मूर्धा-मस्तकं यस्य सः तथोक्तम् । निजात्मजं-स्वकीय-

प्रम्लायद्ददनाम्बुजे निजवधूदुर्वृत्तचिन्ताभरा-

न्निःश्वस्यायतमुष्णमुष्णमवनीचकेश्वरे तस्थुषि ।

इत्थं चन्द्रमती तदेकैतनयं मोहादयोचद्वचः

दृप्तारातिविमर्दलब्धविजयश्रीदत्तकीर्तिध्वजम् ॥ ७५ ॥

इति श्रीवादिराजविरचिते यशोधरचरिते महाकाव्ये

द्वितीयः सर्गः ।

७५. प्रम्लायदिति । निजवधूदुर्वृत्तचिन्ताभरात् निजवशा दुर्वृत्तं—दुराचरणं, तेन जनिचिन्ता, तस्य भरादतिशयात् प्रम्लायद्ददनाम्बुजे—मन्दप्रकाशवदास्य-कमले, अवनीचकेश्वरे—भूवल्लयवज्रभे यशोधरे । उष्णमुष्णं निःश्वस्य तस्थुषि सति, चन्द्रमती दृप्तारातिविमर्दलब्धविजयश्रीदत्तकीर्तिध्वजं—दृप्ताश्च, ते अरातयश्च, दृप्तारातयः; तेषां विमर्दः—विनाशः, तेन लङ्ग-प्राप्ता, विजयश्रीः, तथा दत्ता चासौ कीर्तिश्च, तस्याः ध्वजः, तं । एकनयनं मोहाद् वचः इत्थं अशोचत् । इदं वृत्तं शार्दूलविक्रीडितम् ॥

इति श्रीवादिराजकृत-यशोधरमहाकाव्य-टीकायां लङ्गकृतायां द्वितीयः सर्गः ॥

तृतीयः सर्गः

अद्वितीयभुजविक्रम तुभ्यं

शत्रवस्तनय न प्रभवन्ति ।

निःसपत्नमपि राज्यमिदं ते

क्षारवारिपरिधौ वसुधायाम् ॥ १ ॥

राजन्ति रम्या हि वचोविलासा

गुणान्विता हारनिभा वुधानाम् ।

श्रीवादिराजस्य विनिर्गता ये

व्रजन्ति कर्णाभरणत्वमुर्व्याम् ॥

१. अद्वितीयेत्यादि । अद्वितीयभुजविक्रम—सुलाराहितबाहुपराक्रम, भो तनय, तुभ्यं भवते, क्षारवारिपरिधौ—लवणोदकपरिवेष्टितायां वसुधायां शत्रवोऽपि यतो न प्रभवन्ति—समर्था न प्रभवन्ति, ततः ते तव इदं राज्यं, निस्सपत्नं—विपक्ष-पक्षरहितं । इदं स्वागता वृत्तम् ॥

अर्थिलोकजलदैरनुवेलं

गृह्यते यदपि संस्तुतिगर्जः ।

अक्षयस्तदपि तावतिथंस्ते

वस्तुकोशनिवहार्णव एषः ॥ २ ॥

२. अर्थीत्यादि । भो तनय, ते—तव, एष वस्तुकोशनिवहार्णवः—वस्तूनां वित्तानां कोशः अर्थोऽधः । ‘कोशोऽस्त्री कुट्टमले सङ्घपिधानेऽर्थोऽधिदिव्ययोः’ इत्यमरः । स एवार्णवः—समुद्रः । संस्तुतिगर्जः—संस्तुतिरेव गर्जः, स्तनितं येषु तैरर्थिलोकजलदैः—याचकजनमेघैः । अनुवेलं—अनवरतं सकलवेलायां चेत्यन्यथी-भावसमासः । ‘अञ्च्यम्बुविकृतौ वेला कालमर्यादयोरपि’ इत्यमरः । गृह्यते इति यावत् । तदपि तावतिथः—तावत्प्रमाणो भूत्वा । अक्षयः—क्षयरहितो वर्तते । ‘घुतोरिघटे’ति सूत्रेणैतद् प्रत्ययः ॥

पीवरस्तनभरोद्भृतहाराः

स्मेरचारुवदनाश्च तरुण्यः ।

सन्ति कन्तुरसिकस्य रिरंसोः

स्निग्धदीर्घपरिमुग्धदृशस्ते ॥ ३ ॥

३. पीवरेत्यादि । भो तनय, पीवरस्तनभरोद्भृतहाराः—पीवरी च तौ स्तनौ च तयोः भरः अतिशयः, तेन उद्भृतः हारः यासु ताः । स्मेरचारुवदनाः—स्मेरेण, ईषद्धसनेन चारुवदनाः । स्निग्धदीर्घपरिमुग्धदृशः—स्निग्धे मसृणे 'चिक्लणं मसृणं स्निग्ध' मिन्यमरः । दीर्घ—आयने, परिमुग्धे—मनोहरे दृशौ—नयने यासु ताः तरुण्यः । कन्तुरसिकस्य—कामवत् शृङ्गारकलितस्य, रिरंसोः—रन्तुमिच्छुः रिरंसुः, तस्य । ते—तव, सन्ति—वियन्ते ॥

ग्रन्थसद्गतनिबन्धनदक्षाः

रूढकर्मविधयो दृढभक्त्या ।

चिन्तयन्ति भिपजस्तव कार्यं

दुष्टवैद्यगजकेसरिणस्ते ॥ ४ ॥

४. ग्रन्थेत्यादि । भो तनय, ग्रन्थसद्गतनिबन्धनदक्षाः—ग्रन्था वैद्यशास्त्राणि तेषां सद्गतं मनोहरं, 'सद्गतं इदयंगम' मिन्यमरः । निबन्धनं—व्याख्यानं, तेन दक्षाः—रूढकर्मविधयः, रूढः प्रसिद्धः । चिकित्सा कर्मविधिर्येषु ते । दुष्टवैद्यगजकेसरिणः—दुष्टा—दग्धहस्ताः ते एव वैद्याः—दुष्टवैयाः, ते एव गजाः, तेषां केसरिणः । ते—प्रसिद्धाः, भिपजः—चिकित्सकाः दृढभक्त्या चिन्तयन्ति—विचारयन्ति ॥

हृद्यवाद्यमृदुमेदुरनादै-

गायकीजनमनोहरगीतैः ।

नर्तकीसरसनर्तनकेली-

लीलया वससि चान्यविनोदैः ॥ ५ ॥

५. हृद्यवाद्येत्यादि । भो तनय, हृद्यवाद्यमृदुमेदुरनादैः—हृद्यं च तत् वाद्यं च, तस्य मृदु—मार्दवं, मेदुरः—सान्द्रः, स्निग्धः 'सान्द्रस्निग्धस्तु मेदुरः' इत्यमरः । नादः—ध्वनिः, येषु तानि, तैः । गायकीजनमनोहरगीतैः, नर्तकीसरसनर्तनकेली-लीलया—नर्तकीनां सरसनर्तनं सानुरागनटनं तस्य केली-क्रीडा, तस्यां । लीला-विलासः 'लीला-विलासक्रिययो' रित्यमरः । तथा अन्यविनोदैश्च वससि—तिष्ठसि ॥

§ The following four verses are dropped in P.

१. The number of this verse is 4 in A, M & E; but 5 in G, and Ar; 6 in T, H.

२. The number of this verse is 5 in M, H; but 4 in F, T; 6 in G, Ar; and 8 in A. ३. गायका* A.

(a) सात्रलेपकृदिवेचनशक्ति

सूक्तिसारसरलामृतवाग्भि ।

त्वं विनोदसुखमृच्छसि गोष्ठ्यां

वस्तुवर्णकविताचतुरस्रैः ॥ ६ ॥

६ (a) सात्रलेपेत्यादि । भो तनय, गोष्ठ्या सभायां । 'समज्या परिपट्टोष्ठी सभे'त्यमर । अवलेपो गर्व । 'गर्वावलेपो मानश्चे'ति विश्व । अवलेपेन सहिता सावलेया-गर्विण तेया विवेचन, पृथकरण, तस्मिन् । शक्ता-समर्था, तैः सूक्तिसारसरलामृतवाग्भि - सूक्तिषु सार, सरल-सर्वमुलभममृत-पीयूष सूक्तिसार-सरलामृतरूप, तेन उपयुना वाक् एषां ते, ते । वस्तुवर्णकविताचतुरस्रै - यथा-द्वस्तुकथनं वस्तुकम् । उपमोत्प्रेक्षादिवर्णनाद्धिता कविता कवित्वं वर्णकम् । तामु वस्तुवर्णकवितासु । चतुरस्रै प्रौढैः साक । 'त्रिचतुरोपचतुराचतुरविचतुरसुचतुर-सुभातसुश्वसुदिवैगीपदाजपदप्रोष्ठपदचतुरश्रशारिकुक्षा' (शा. व्या सू II 1 190) इति सूत्रेण चतुरश्रस्य प्रौढत्वमुक्त । विनोदसुख-क्रीडासुख, मृच्छसि-गच्छसि ।

(b) प्रौढसाधुवचनैर्गमकै पद-

तर्कपण्णुराबुधेर्दृढवादे ।

त्वं विनोदसुखमृच्छसि गोष्ठ्यां

वस्तुवर्णकविताचतुरस्रै ॥ ६ ॥

६ (b) पाठान्तरमस्ति । प्रौढेत्यादि-भो तनय, त्व गोष्ठ्या-सभाया-चतुर्वर्णकविताचतुरस्रै-वस्तुवर्णककविताचतुरस्रैः कविभिः । गमकै-गमकभिः,

१ (a) Found as verse No. 4 in Ar and G, as No 5 in E, A, and as No 7 in T, but dropped by all the other Ms^s. But M reads this as follows:—

प्रौढसाधुवचनैर्गमकै स्वै

सर्वत्रैकविदिताखिलवाद्ये ।

सर्वशास्त्रच्छया गुदरूपै

प्रौढसाधुवचनामृतमरै ॥

२ (b) is the alternate reading of 6 (a) noted by Lakshmana, the commentator. It is found as No. 5 in T, A, as No 7 in G, Ar, and I. But M. reads the first line differently —

वादिभिन्वमनिशं सुवमेपि

I has an additional verse सर्वत्रैक .supported only by II, after this.

र्वाचकचतुरैः अक्षरिकादिभिः । दृढवादैः, गाढं यथा भवति तथा स्वीकृतमतनिर्वाहकैः,
पटुतर्कपण्मुसुवुधैः । पटुतर्काः—सांख्यचार्वाकमीमांसकभाट्टप्राभाकरार्हतमतेषु यानि
सम्पगनुभवसाधनशास्त्राणि तेषु, पण्मुसुवुधैः स्कन्दसदृशकोविदैः । 'कातिकियो
महासेनः शरजन्मा पढाननः' इत्यमरः । प्रौढसाधुचनैः प्रौढं—मनोहरं, साधु
सत्यस्वरूपं वचनं येषां तैः, वाग्मिभिः सार्धं विनोदसुखं ऋच्छसि—ऋषीढासुखं यासि ॥

तत् किमङ्ग वदनाम्बुरुहे' ते

म्लानभावमवलोक्य दिनादौ ।

मुक्तहर्षमधुना मम वत्स

क्षारदग्धमिव सीदति चेतः ॥ ७ ॥

७. तदित्यादि । तत्—तस्मात्कारणात्, भो—अङ्ग, तनूज, तव वदनाम्बुरुहे
दिनादौ म्लानभावमवलोक्य, भो वत्स, मुक्तहर्षं मम चेतः क्षारदग्धमिव सीदति—
क्लेशं गच्छति ॥

इत्युवाच' जननीमथ राजा

देवराजसदृशो विभवेन ।

आशिषा चिरमृतंभरया ते

सर्वमेव मम देवि सुभद्रम् ॥ ८ ॥

८. इतीत्यादि । अथशब्दः प्रश्ने वर्तते । विभवेन देवराजसदृशो राजा भो
देवि—भो मातः, ते कृतभरया—सत्यवहेन, मेघर्तं स्वचिते (?) कृतशब्दात्परोऽप्रागमः ।
आशिषा—आशीर्वादेन मम सर्वमेव चिर सुभद्रं—सुमङ्गलमिति जननीमुवाच ॥

किं तु कान्तिरथमुच्य मृगाङ्गं

विभ्रतं कुचलयोर्जितलक्ष्मीम् ।

व्यक्तमथ तु मया निदिशि दृष्टा

देवि सङ्गमकरी तिमिरेण ॥ ९ ॥

९. किमित्यादि । भो देवि, हे मातः, किंतु विरेषोऽस्ति । कान्तिः—
नयनबन्धुरा शोभा । कुचलयोर्जितलक्ष्मीं कुमुदविकसनोल्लसितलक्ष्मीं राकां, को.—
शुचिव्याः, बलयं—मण्डलं, तरयोर्जितलक्ष्मीं—श्रेष्ठश्रियं विभ्रतं—दधानं, मृगाङ्ग—
चन्द्रमसं, अथमुच्य—स्यस्त्वा, तिमिरेण सङ्गमकरी—संयोग कुर्वतीति । व्यक्त उच्य
निदिशि—रात्रौ मया दृष्टा ॥

१. *दृष्टं P. The number of this verse is 8 in G and 10 in A.

२. The number of this verse is 10 in T, 9 in M, and 5
in P. This variation is kept up till the end of the canto.

तादृशं तु सकृदप्युपलब्धं
जन्मनीह न मया स्वपतापि ।
तत्पुनर्मनसि कीलितमुच्चै-
र्दुःसहं वितनुतं मम दुःखम् ॥ १० ॥

१०. तादृशमित्यादि । इह जन्मनि स्वपता मयापि तादृशं तु सकृदपि-
कदाचिदपि, नोपलब्धं; पुनर्मनसि कीलितमुच्चैर्दुःसहं दुःखं वितनुते-करोति ॥

तस्य तत्तु घचनं निजनारी-
दुश्चरित्रपिशुनं क्षितिभर्तुः ।
स्वप्नमेव परिभाव्य विमूढा
संभ्रमादिदमवोचत माता ॥ ११ ॥

११. तस्येत्यादि । निजभर्तुः स्वकीयजनपोषकस्य । 'स्वके निन्ये निजं
त्रिपु' इत्यमरः । तस्य-यशोधरस्य, निजनारीदुश्चरित्रपिशुनं-स्वकीयभार्यादुरा-
चरणसूचकं, तद्वचनं तु विमूढा माता चन्द्रमती, स्वप्नमेव परिभाव्य संभ्रमादिदं
अवोचत ॥

अत्र^१ वत्स वितनु प्रतिकारं
स्वप्नदर्शनमिदं खलु दुष्टम् ।
चण्डिका सपादि पूजयितव्या
सा हि विघ्नशमनी परितुष्टा ॥ १२ ॥

१२. अत्रेत्यादि । अत्रास्मिन् स्वप्ने प्रतिकारं वितनु-कुरु, इदं स्वप्नदर्शनं
दुष्टं खलु; चण्डिका-चण्डमारी, सपादि पूजयितव्या । परितुष्टा सा विघ्नशमनी हि ॥

आविकं तनय घातय सद्य-
स्तद्गृहे तव भुजासिमुखेन ।
सा तु^२ तेन बलिना परितृप्ता^३
स्वप्नद्रोपमचिरेण निहन्ति ॥ १३ ॥

१३. आविकमित्यादि । भो तनय, तद्गृहे चण्डमारीसन्तानि, तव भुजासि-
मुखेन-करकलितसङ्गमुखेन, "भुजो बाहो भुजः करे" इति नागवर्मा ।
आविकं-अवीनां वृन्दं, मेपाणां सन्दोहं । 'अवयः शैलमेपाका' इत्यमरः । 'तेन
दीव्यति संमृष्टमिति' (का. सू. under I. ५०४) सूत्रेणैकण् प्रत्ययः । घातय-
यज हि । तेन बलिना पूजय । सद्यः परितृप्ताऽचिरेण-ज्ञातिस्वप्नद्रोपं निहन्ति ॥

इत्यवाचत नृपस्तु पिधाय

श्रोत्ररन्ध्रयुगल स कृपालु ।

देवि किं पुनरिदं तव युक्तं

वक्तुमित्थमाविचारमधर्म्यम् ॥ १४ ॥

१४ इतीत्यादि । कृपालु स नृपस्तु श्रोत्ररन्ध्रयुगल-श्रोत्रयो कर्णयो रन्ध्रे-सुधिरे, तयो युगल-यमल कराम्या पिधाय-तिरोधाय, इत्यवाचत-देवि हे मातः, अविचार-विचाररहित, अधर्म्य-धर्मादतिक्रान्त । 'धर्मपथ्यर्थन्यायादनपेत' इत्यर्थे यप्रत्यय । इदं प्राणिहिंसनामित्थं सद्यः पुनर्वक्तुं तव युक्तं योग्यं किम् ।

मानवस्य खलु जीवितमय-

श्वीनमस्य तु कृते तनुघाते ।

दुःखमात्मानि सुदुर्धरमार्ध्वी-

देहिकं कथमिवोपनयेयम् ॥ १५ ॥

१५ मानवस्येत्यादि । मानवस्य जीवितं जीवनं अयश्वीन-अयं वा श्वे वा नश्येत् । 'ह्यो गतेऽनागतेऽङ्गि श्व' इत्यमरः । 'तु स्याद्भेदेऽवधारणे' इत्यमरः । अस्य जीवनस्य कृते निमित्तं 'कृत् (?) कार्यं च निमित्ते च' इति ध्वनिमञ्जरी । तनुघाते सति । 'तनु स्त्रिया शरीरे नापेलेवे जीवने वने' इति विश्वः । और्ध्वदेहिक-परलोकजनितदेहलग्नः । 'ऊर्ध्वाद्धमदेहान्मक्रोर्ध्वस्यैकेषामिति (शा व्या सू III : 65) और्ध्वदेहिकपदसिद्धिः । आत्मनि सुदुर्धरं दुःखं कथमिव उपनयेयम् । णीञ् प्रापणे इति धातोर्लिङ् परस्मैपदोत्तमपुरुषैकवचनम् ॥

प्रत्ययस्तु सुदृढो जिनधर्मं

मत्कुलक्रमभुवा हि नृपाणाम् ।

तत्र हिंसनमतीव हि निन्द्य

नारकादिभवद्दुःखनिमित्तम् ॥ १६ ॥

१६ प्रत्ययेत्यादि । मत्कुलक्रमभुवा-मम कुल मत्कुल, मत्कुल क्रमभुवा-अनुक्रमेण सञ्जातानां नृपाणां जिनधर्मं प्रत्यय-विश्वासः, 'प्रत्ययोऽधीनशपथज्ञानविश्वासहेतुषु' इत्यमरः । सुदृढ-अतीव गाढं भवति । तत्प्रसूतेषु राजसु, नारकादिभवद्दुःखनिमित्तं हिंसनमतीव निन्द्य हि ॥

पुत्रवत्सलतया पुनरेवं

देवि मा स्म वचनं मयि वादीः ।

इत्यनेन वचनेन सकोपा'

चन्द्रमत्यथ पुनस्तमयादीत् ॥ १७ ॥

१७. पुत्र इत्यादि । भो देवि, हे मातः । पुत्रवत्सलतया पुनरेवं वचनं मयि, मा स्म वादीः—मा स्म बोचः । इति—यशोधरेण यदुक्तं तेनानेन वचनेन सकोपा चन्द्रमती, अथानन्तरं तमवादीत् ॥

अस्तु मद्रचगलङ्घनमेत-

दस्तु ते मतमर्हिसनमर्घ्यम् ।

अन्यथा तनय तर्पय देवी

शालिपिष्टमयकुक्कुटहत्या ॥ १८ ॥

१८. अस्तित्वत्यादि । भो तनय, एतत्—मम, वचनलङ्घनमस्तु—भवतु । अहिंसनं ते मतं अर्घ्यमस्तु—पूज्यं भवतु । अन्यथा—अन्येन प्रकारेण, शालिपिष्ट-मयकुक्कुटहत्या—शालिपिष्टेन कृतकुक्कुटहननेन । 'गोत्रीहेः शकृत्पुरोडाशी' (शा. व्या. सू. II 14 165) इति सूत्रेण कृतार्थं मयद् । देवीं तर्पय चण्टमार्गं परितोषय ॥

इत्यनुक्षणमुदीरितवाचो

मातुराग्रहमवेत्य स दध्यौ ।

अन्यदुक्तमिदमन्यदिदानी-

मागतं तदिह^१ किं^२ करवाणि ॥ १९ ॥

१९ इतीत्यादि । इति अनुक्षण—क्षणे क्षणे, उदीरितवाचः—उदीरितवाक् यस्याः सा मातुः, आग्रहमवेत्य स राजा दध्यौ—चिन्तयति स्म । यथाह चाणक्यः—
'वञ्चनं चाभिमानं च मतिमान् न प्रकाशयेत् ।'

इति । मयेदमन्यदुक्तं इदानीमन्यदागतं । इह तत्किं करवाणि—करिष्यामि ॥

मातुरुक्तमवमन्तुमयुक्तं

कुत्सितस्तनुमतामपि घातः ।

हन्त केन विधिना मम चित्तं

सङ्घटे निपतितं पुनरस्मिन्^६ ॥ २० ॥

२०. मातुरित्यादि । मातुरुक्तमवमन्तुमयुक्तं, तनुमतां—प्राणिनां, घातोऽपि यद्यस्तु कुत्सितः । मम चित्तं केन विधिना—द्वेषेण, 'विधिविधाने देवेषु'त्यमरः ।

१ सरोपा M २ किमिदं P, M ३ तत् P, M ४ तनुमतामपि P, T, Ar ५ पुनरस्मिन् P, M, Ar ६ मम चित्तः P, मम चित्तं M

अस्मिन् सङ्कटे-सम्बाधे, । 'सङ्कटं ना तु सम्बाध' इत्यमर । पुनर्निपतित,
हन्त-वत । 'हन्त हर्षऽनुकम्पाया' इत्यमर ॥

चेतनप्रतिकृतावपि हिंसा

कल्पिता भवति चैतन एव ।

आस्रवो यदभिसन्धिविशेषै^१

कर्मणामभिमतो^२ मुनिमुख्ये ॥ २१ ॥

२१ चेतनेत्यादि । यस्मात्, यदभिसन्धिविशेषै-यस्मिन् अभिसन्धि
रभिप्रय तस्य विशेषै, कर्मणामास्रव-आगमनमिति, मुनिमुख्ये गणधर,
अभिमतोऽङ्गीकृत । तस्मात् चेतनप्रतिकृतौ-जीवस्य प्रतिनिधौ, कल्पिता हिंसापि,
चेतन एव-प्राणिन्येव कल्पिता भवति ॥

इत्यनुस्मृतविवेकरसाऽपि

प्रेरितं सपदि मातरि भक्त्या ।

अम्बया सह महीपतिरुच्चे-

अण्डिकांष्टृहमयाक्षयहीनं ॥ २२ ॥

२२ इतीत्यादि । इत्यनुस्मृतविवेकरसोऽपि मातरि भक्त्या सपदि प्रेरितो
महीपति उच्चै, नयहीनो भूत्वा, अम्बया सह-मात्रा साक, अण्डिकाष्टृह-
अण्डमारीसदन अयादगमत् ॥

अष्टमीदिवसमङ्गलवारे

शुद्धभाजि सुतरामियमासे ।

त्रिं प्रदक्षिणकृतो^३ नरनाथ-

अण्डिकामनमदानतमौलिं ॥ २३ ॥

२३ अष्टमीयादि । अष्टमीदिवसमङ्गलवारे । शुद्धभाजि-शुक्लपक्षभाजि,
इयमासे-आश्वयुजमासे, 'स्यादाश्विन इषोऽपि' इत्यमर । नरनाथ अण्डिका
त्रिं प्रदक्षिण कृत सन्, आनतमौलि-आनतमस्तक भूत्वा । 'चूडा किरीट
केशाश्च सयता मौल्यस्त्रय' इत्यमर । अनमत् अण्डिकामनसीत् ॥

१ विशेष P २ मभिमितो T ३ रम्बरा P ४ तुदि P
५ कृता P

तत्र कृत्रिममसौ कृकवाकुं
 चित्रसोष्टवनिगासितद्वयम् ।
 देवि तृप्य बलिरेप तवेति
 व्याजधान निजखड्गमुखेन ॥ २४ ॥

२४ तत्रेत्यादि । तत्र चण्डिकासद्वानि असौ राजा चित्रसोष्टवनिगासित-
 द्वैव-चित्रस्य सोष्टवे-रम्यत्वे, निगासितद्वैव-निगासीभूतग्रह, कृत्रिम । 'दुद्धितोऽ
 धुनी' (शा व्या सू IV iv 57) इति सूत्रेण कृमिः । कृकवाकुं-
 शालिपिष्टविरचितताम्रचूड । 'कृकवाकु. ताम्रचूड. कुम्कुटश्वरणापुषः' इत्यमरः ।
 देवि-भो चण्डमारि, तव एष बलिरेप, तृप्य इति-सतृता भवेति । निजखड्गमुखेन
 व्याजधान-मस्तक कण्ठाद् व्यतिरिक्तमकरोत् इति भावः ॥

किञ्चिदन्तरमुदीरितनाद
 लूनमस्तकमवेक्ष्य पतन्तम् ।
 खड्गमुष्टिमवमुच्य शुशोच
 क्लेशकृत् खलु सतामविवेकः ॥ २५ ॥

२५ किञ्चिदित्यादि । किञ्चिदन्तर-कियदूर उदीरितनाद-उच्चारित-
 निनद, लूनमस्तक-कवन्धरूप पतन्त पतन्निण ताम्रचूड । 'पतन्निपत्रिपतगपत-
 त्पत्ररथाण्डजा.' इत्यमर । अवेक्ष्य राजा । खड्गमुष्टि । मुष्टौ स्थितखड्ग । 'काला-
 कृतिमुखादिभ्यो वा' (शा व्या सू II : 112) इति सूत्रेण खड्गस्य पूर्वनिपातः ।
 अवमुच्य-त्यम्बा । शुशोच-शोक कृतवान् । तथा हि-सतां अविवेकः-आत्म-
 विचाररहितत्व । 'विवेक. पृथगात्मते'त्यमर. । क्लेशकृत् खलु-मनोव्यथा
 विदधाति ननु ॥

हा हतोऽस्मि सुदृशाभृतमत्या
 हा हतोऽस्मि विनयेन जनन्या ।
 हा गतोऽस्मि नरके चिरवासं
 हा गतोऽस्मि भववन्धमजप्यम् ॥ २६ ॥

२६ हा हत इत्यादि । अमृतमत्या, सुदृशा-वनितया हतोऽस्मि हा,
 जनन्या. विनयेन हतोऽस्मि हा, 'हाहहेत्यद्भुते सेदे'त्यमरः । नरके चिरवासं
 हतो गतोऽस्मि । 'हन हिंसागयो'मिति घातोर्गत्यर्था विद्यते । अजप्य जेतु-
 मशक्यं । भववन्धं मगारवन्धनं । गतोऽस्मि हा ॥

कृत्रिमः क्व पुनरेप पतत्री

क्वासिघातपरिदेवनशब्दः ।

हन्त दुर्गतिवधूरमुना मां

छद्मना नियतमाह्वयतीव ॥ २७ ॥

२७. कृत्रिम इत्यादि । कृत्रिमः एषः पतत्री क्व, असिघातपरिदेवनशब्दः क्व, खड्गविद्वलनमस्तक्करोदननिनदः क्व, हन्त-व्रत, दुर्गतिवधूः-नरकवनिता अमुना, छद्मना-कृत्रिमपतत्रिनिनद्व्याजेन मामाह्वयतीव ॥

भावयन्निति^१ परिप्लुतनेत्रो

राजमन्दिरमवाप्य नरेन्द्रः ॥

भोगनि स्पृहमतिर्निजपुत्रे

निर्मुमोच पृथिवीपतिलक्ष्मीम् ॥ २८ ॥

२८. भावयन्नित्यादि । इति भावयन्-चिन्तयन्, परिप्लुतनेत्रः-अश्रु-मिश्रितनेत्रः, नरेन्द्रः-राजा, मन्दिरमवाप्य, भोगनि.स्पृहमतिः भूत्वा, पृथिवी-पतिलक्ष्मीं निजपुत्रे यशोमतीं निर्मुमोच-स्वतनुजाय राज्यं दत्तवानिति यावत् ॥

तं तपस्यभिमुखं नरपालं

बन्धकीं^२ वचनमेतद्वोचत् ।

आर्यपुत्र परिहृत्य^३ भवन्तं

क्व पुनर्मम गृहे परितोषः ॥ २९ ॥

२९. तमित्यादि । बन्धकीं-अमृतमतीं, तपस्यभिमुखं तं नरपालं एतद्वचन-मवोचत्-भो आर्यपुत्र-बद्धम, भवन्तं-त्वा, परिहृत्य, पुनर्मम गृहे-राजमन्दिरे, परितोषः क्वः ॥

अद्य ते सुतवरं नवराजं

स्थापयन्^४ वृष यशोमतिमुज्याम् ।

मद्गृहेऽमृतमवाह्यं वनान्तं

गन्तुमर्हसि मया सह पश्चात् ॥ ३० ॥

३०. अद्येत्यादि । भो वृष, अद्य ते-तव, सुतवरं नवराजं यशोमतिमुज्यां स्थापयन्, मद्गृहेऽमृतमवाह्यं-‘अमृतं द्विविधं ते मोक्षे यज्ञशेषे महाशने, आहारे

१ नियतिं M. २ शोचयन्निति P. ३ बन्धुकी P. ४ परिमुच्य P, Ar.

५ तोषयन् P.

सलिले...’ इति व्याधिः । आहारं भुक्त्वा पश्चान्मया सह वनान्तं-तपोवनमध्यं ।
‘अन्तो नाशे मध्यभागे मृत्यौ ग्रामान्तरे पुमान्’ इति विश्वः । गन्तुमर्हसि-
प्रयातुं समर्थोऽसि ॥

अन्तरङ्गमवयन्नपि तस्याः

सद्य भोक्तुमगमत् स जनन्या ।

देहिनामुपगते हि विनाशे

दुर्नयोऽपि सुनयः प्रतिभाति ॥ ३१ ॥

३१. अन्तरङ्गमित्यादि । स राजा । तस्याः बन्धन्याः अन्तरङ्गं-हृदयं ।
‘अन्तरङ्गं तु हृदयं चेतोऽन्तःकरणं मनः’ इति विश्वः । अवयन्-जानन्नपि,
जनन्या सह-चन्द्रमत्याः साकं, अमृतमत्याः सद्य भोक्तुं अगमत्-अगच्छत् ।
तथाहि-विनाशे उपगते सति देहिनां जनानां दुर्नयोऽपि दुर्नीतिरपि, सुनयः
प्रतिभाति-प्रकाशते ॥

तावुभाषपि तयोपनिबद्धै-

मोदकैर्यिपमयैर्मधुदिग्धैः ।

जीवितात्ययमवापतुरार्त-

ध्यायिनौ रुचिवशादतिजग्धैः ॥ ३२ ॥

३२. तावित्यादि । आर्तध्यायिनौ तौ उभौ अपि, तथा उपनिबद्धैः
अमृतमत्या विरचितैः, मृदुदिग्धैः-मृदुना लेपितैः, रुचिवशादतिजग्धैः-स्वादु-
वशादतिचचितैः मोदकैः-लड्डुकैः जीवितात्ययं-भरणमवापतुः; अगमताम् ॥

विन्ध्यनामनि गिरी स^१ मयूरी-

गर्भवास्तमगमत्तरपालः ।

पालयन्त्यपमृतं पुनरण्डं

दण्डकेन^२ शिखिनी विनिजग्ने ॥ ३३ ॥

३३. विन्ध्येत्यादि । स नरपालः विन्ध्यनामनि गिरी मयूरीगर्भवास-
मगमत् । तत्र मृगयार्थं ग्नेन किरातेन अपमृतं-गर्भाभिर्गनं । अण्डं पालयन्ती,
शिखिनी-मयूरी विनिजग्ने-निहन्ता ॥

एधरुस्तु कृपयोद्भूतमण्ड
 वर्धयति स' दिदेश पुलिन्दै' ।
 वर्धित सं चं तथा पुनरासी
 नृत्यवर्तुलिनरम्यकलाप ॥ ३४ ॥

३४ लु ररु इयादि । लु ररुस्तु कृपयोद्भूतमण्ड अण्डक । एतन्न
 पुसकम् । 'सुमुखि तत्र मात्किरुमिद नासाभरण विराजते वदने ।
 अण्डमिन्न पुण्डरीके निक्षिप्त राजहसेने निरत् । वर्धयेति । रक्षेति ।
 पुलिन्दै-स्वभाययै दिदेश-दत्तवान् । 'पुलिन्द शवरो दस्यु दुग्धक' इति
 विश्व । तथा पुलिन्या तु वर्धित स मयूरीपोत पुन नृत्यवर्तुलिनरम्यकलाप -
 नृत्ये नर्तने, वर्तुलित-वलयीभूत, रम्यकलाप-मनाहरवर्ह आसीत् । 'कलापो
 भूषणे वर्ह तूगीरे' इत्यमर ॥

चन्द्रमत्यापि मृता करहाट
 कुक्कुर पुरवरे परिजज्ञ ।
 आसदत्पुनरुपायनभूता
 तावुभापि यशोमातभूप ॥ ३५ ॥

३५ चन्द्रमतीत्यादि । मृता-परासु, चन्द्रमती अपि हन्त 'गर्हासमु
 च्चयप्रभ्रशङ्कसम्भावनास्वपि' इत्यमर । करहाट इति देशे, करहान्नामधेयपुरवरे,
 श्रेष्ठनगरे, कुक्कुर परिजज्ञे-रात्रिजागर समजनि । 'कुक्कुरो रात्रिजागर' इति
 घनजय । यशोमतिभूप तौ उभा अपि मयूरकुकुरौ उपायनभूतौ पुन
 आसदत्-भागमत् ॥

तत्र^१ तो सकलभूतलराज्य
 दीर्घमन्वभघना जनदृष्टी^२ ।
 तत्र विट्किमिडुलाशनकष्ट
 दर्जयो जगति कर्मविपाक^३ ॥ ३६ ॥

३६ तत्रेत्यादि । तत्रोज्जयिन्या पुरीजनश्रौ तौ मयूररात्रिजागरो,
 सकलभूतलराज्यसञ्जातसुप्त, दीर्घ-चिरतर, अत्रभवताम् । तत्र-पुरे, विट्किमि

१ नि M २ पुर ये M ३ तु M P, Ar ४ स M P Ar
 ५ यशोपर^१ T ६ यत्र T ७ Thus line is read as c and c in
 the text read as b in M, P, and Ar

कुलाशनकण्ठं-विद्र शकृत्, किमयः-स्त्रसाः, तेषां कुलं-समूहाङ्कितं, अशनकण्ठं-
कण्ठाशनं । राजदन्तादिपूर्वनिपातः । यद्राह माधः—

“ त्वयि भक्तिमता न सत्कृतः

कुरुराजा गुरुरेव चेदिपः ।

प्रियमांसमृगाधिपोज्झितः

किमवयः करिकुम्भजो मणिः ॥ ” [शिशुपालवध, XVI. 45]

इति । दीर्घमन्वभवताम् । तथा हि—जगति कर्मविपाकः दुर्जयो हि ॥

एकदार्थं स निरीक्ष्यं निजस्त्रीं

जारभोगसहितां निजहर्म्यं ।

जारचक्षुरुदितस्मृतिरुष्ट-

अञ्चुवृक्णमैकरोदर्थं केकी ॥ ३७ ॥

३७. एकदेत्यादि । एकदा—एकस्मिन् दिवसे, मणिहर्म्यं, स केकी—मयूरः,
अथ—अनन्तरं उदितस्मृतिरुष्टः—सञ्ज्ञातस्मरणेन कुपितो भूत्वा, जातिस्मारो भूतत्वात्
कोपयोग्यः । जारचक्षु—हस्तिपकनयनं, अञ्चुवृक्णं त्रोट्या क्लिन्नमकरोत् । ‘अञ्चु-
स्रोतिरुभे स्त्रिया’मित्यमरः ॥

मस्तके विदलितोऽमृतमत्या

सव्ययः स निपपात धरिण्याम् ।

तं निगृह्य विचर्चय स तु श्वा

पूर्यजन्मनि तु चन्द्रमती या ॥ ३८ ॥

३८. मस्तक इत्यादि । अमृतमत्या स्वकरतलेन मस्तके विदलितः स केकी
सत्रययो भूत्वा, धरिण्यां पपात । पूर्यजन्मनि—गतभवे या चन्द्रमती समजनि ।
इदानीं चन्द्रमतीचरः स श्वा तं मयूरं, निगृह्य-निगृहीत्वा चर्चय—चर्वितवान्,
भक्षणमट्टतेति यावत् । ‘अमु अदने’ इति धातुः ॥

१. एषत तु T, M, P, I, Ar. २. निरूप्य P. ३. मणिं P, Ar.

४. c and d become d and c respectively in M, P, and Ar.

५. 'विद्र' P. ६. 'दिति' P.

त पुन प्रियमयूरविधात
भूपतिस्तु नितरांसहिष्णु ।
रात्रिजागरममारयदुच्चै-
रक्षदेवनकृता फलकेन ॥ ३९ ॥

३९ तमित्यादि । भूपतिस्तु प्रियमयूरविधात, रात्रिजागरश्चान, पुन - नितरा असहिष्णु । अक्षदेवनकृता-‘अक्षस्तुपे रथाङ्गे स्यात् क्रीडाया साधने पुमान्’ इति विश्वप्रकाश । अक्षाभ्या दीयतीति अक्षदेवन, तदर्थं करोतीति कृत् । तेन-अक्षदेवनकृता, फलकेन उच्चै अमारयत् । ‘आशीरघतन्योश्च मृङ्गी’(?) त्यात्मनेपद करणीय, किंतु चुरादिपठितत्वात् परस्मैपद, लङ्, मारितवान् ॥

तौ पुनर्नरपतिविगतासु
वीक्ष्य शोकमधिक प्रतिभेजे ।
आश्रितेषु हि कृपाबहुलत्वात्
क्षुद्रता न गणयन्ति महान्त १ ॥ ४० ॥

४० ताचित्यादि । पुनर्नरपति विगतासु-त्यक्तजीविकामयूररात्रिजागरो वीक्ष्य, अधिक शोक तौ प्रतिभेजे-स्वीकृतवान् । तथा हि महान्त आश्रितेषु कृपाबहुलत्वात् क्षुद्रतां न गणयन्ति ॥

कानने पृथुनि विन्ध्यसमीपे
हस्तिसिंहशरभाद्रिनिवासे ।
तीक्ष्णकण्ठकशिरस शल्लोऽभू-
ज्जीवितात्ययगत शितिकण्ठ ॥ ४१ ॥

४१ कानन इत्यादि । जीवितात्ययगत -परासु, शितिकण्ठ -मयूर । हस्तिसिंहशरभाद्रिनिवासे-हस्तिनश्च, सिंहाश्च, शरभाश्च परस्परविरोधिन ते आदिर्येषां ते, हस्तिसिंहशरभाद्रय, तेषा निवास यत्र, तस्मिन् । पृथुनि वि- य समीपे कानने । तीक्ष्णकण्ठकशिरस -तिग्मसूचीसदृशकण्ठकाश्च । ‘सूच्यश्च क्षुद्र- शनौ च रोमहर्षे च कण्ठक’ इत्यमर । शल्ल -शल्यमृगोऽभूत् । ‘श्ववित्तु शल्यस्तडोमि शल्ली शल्ल शल-’ इत्यमर ।

सोऽपि कृष्णभुजगोऽजनि तस्मि-

जीवितस्य विलये मृगदश ।

त कदाचिद्वदत्य^१ जघान

प्राच्यवैरकुपित शललोऽसी ॥ ४१ ॥

४० कोऽपीत्यादि । सोऽपि मृगदश - कुङ्कुर, जीवितस्य विलये जीवनस्य विनाशे, तस्मिन् विन्ध्यसमीपे बने कृष्णभुजगोऽजनि । तत्रासौ शलल प्राच्यवैर कुपित, प्राग्भव प्राच्यम् । 'दिगाद्यङ्गा शाथ' (१) इति सूत्रेण भवार्थे चप्रत्यय । प्राच्य च तत् वैर च प्राच्यवैर तेन कुपितो भूत्वा, कदाचिज्जातु त कृष्णभुजगम वहत्य, वैरीति ज्ञात्वा वा, ग वा वा, जघान-चर्चर्च । "धात्वर्थं बाधते कश्चित् कश्चित्तमनुवर्तते" इति ॥

त च कृष्णभुजगाशनवृत्त

गन्तुमिच्छुमथ शल्यकमुग्रम् ।

सन्वरं तु परिहृत्य^२ जघान

क्षुत्प्रवेशविकृतश्च तरक्षु^३ ॥ ४३ ॥

४३ तमि'यादि । कृष्णभुजगाशनवृत्त कृष्णश्वासौ भुजगश्च कृष्णभुजग, तम'प्रातीति कृष्णभुजगाशन, तेन वृत्त साहित्य प्राप्तम् । गन्तुमिच्छु उग्रक शल्यम् । अथ क्षु प्रवेगविकृत - क्षुध'-क्षुधाया, प्रवेग - बाहुल्यम् । 'प्रवेग पृथुतूर्णयो' इति विश्व । 'स्त्री क्षत् क्षुताक्षुत नातु क्षव' इति विश्व । तेन विकृत । नग्रीभूत शरीर । तरक्षुश्च । 'तरक्षुस्तु मृगादन' इत्यमर । स शल्यक परिहृत्य-पत्वा जघान ॥

शल्यकं पुनरभूदधिशिप्र

लोहिताक्ष इति^३ मत्स्यविशप ।

तीव्रकृष्णभुजगश्च वभूव

क्रूरकर्मरामिकं शिशुमार^३ ॥ ४४ ॥

४४ शल्यक इत्यादि । पुन शल्यक मरण प्राप्त । शलल अधिशिप्र-णिप्रानामवेयनया । 'अच्ययीभावाटकरान्तादमपञ्चम्या' (का रू I 455) इति सूत्रेणाम् । ल हिताक्ष इति मत्स्यविशेषोऽभूत् । तीव्रकृष्णभुजगश्च तत्र क्रूरकर्म

रसिक - कूरकर्मणि निष्ठुरकार्य रसिकोऽनुरागपर शिशुमार - नको बभूव । 'नक' कञ्चपसस्थान शिशुमारोऽम्बुमर्क' इति वैजयन्ती ।

त तु मीनमवहन्तुमरातिं
 वृष्टतोऽतिजवत्^१ परिधावन् ।
 सोऽन्तरा^२ जलगता वृपकुब्जी
 प्रत्यवाप्य विलवासमनैपीत् ॥ ४५ ॥

४५ तमि-यादि । अरातिं त मीनमवहन्तु, जवत् -शीघ्रात्, वृष्टत -पृष्ठे । सतम्पास्तस् । परिधावन्-शिशुमार, अन्तरा-शिप्राणदीमल्ये, जलगतां वृपकुब्जी प्रत्यवाप्य प्रतिपद्य, ता विलवासमनैपीत् । नयति स्म । द्विकर्मकम् ॥

ईर्ष्याया स पुनरुज्जयिनीशो
 धीवरैर्जलविलादवकृष्टम् ।
 ग्राहवीरमथ घातयति स्म
 छेदभेदपरिदाहविकल्पे ॥ ४६ ॥

४६ ईर्ष्यायत्यादि । पुनरुज्जयिनीश स यशोमति धीवरै -जाल्पेप जीविभि जलविलादवकृष्ट ग्राहवीर-शिशुमार ईर्ष्याया स्वकीयकुब्जीमरणकरणवार्ता सञ्जातक्रोधेन 'ईर्ष्या सपत्नीवास्ये स्यात् दोषारापणक्रोपयो' इति भागुरि । छेदभेदपरिदाहविकल्पे -छेद' सपहन, भेद -विदारणं, परिदाह -दहन, तेषां विकल्पे -सङ्कल्पने, घातयति स्म ।

मृत्युना क्वलितोऽजनि सोऽजा
 तपुरान्तरजनगमवाटे ।
 कर्मकोद्रवरसेन हि मत्त'
 किं किमेव्यशुचिधाम न जीव' ॥ ४७ ॥

४७ मृत्युनेत्यादि । मृत्युना क्वलित शिशुमार, तपुरान्तरजनगमवाटे- उज्जयिनीपुरवहिर्भागस्थितचाण्डालगेहे । 'वैश्यवाट तु सदन निष्कान्धनिलयालया' इति विश्वप्रकाश । अजा अजनि-वर्करी जाता बभूव । तथाहि-कर्मकोद्रवरसेन । कर्मैव कोद्रव कोररूप तस्य रसन मत्तो जीव । 'कोररूपस्तु कोद्रव' इयमर । किं किं अशुचिधाम-स्थान, नैति-प्रयातीति यावत् ॥

लोहिताक्षमपि जालगृहीतं

निन्युरन्तिकचरा नरनाथम् ।

तं विमज्य तु यशोमतिरुच्चैः

श्राद्धकार्यमवदत् कुरुतेति ॥ ४८ ॥

४८. लोहिताक्षमित्यादि । जालगृहीतं लोहिताक्षनामधेयं मीनमन्तिक-
चराः-नरनाथसेवकाः, नरनाथं-यशोमतिं निन्युः । द्विकर्मकम् । यशोमतिस्तु तं
लोहिताक्षं स्थूलकार्यं उच्चैर्विमज्य-विभागं कृत्वा, एकभागेन यशोधरस्य श्राद्धकार्यं
कुरुतेति विप्रानवदत् ॥

तस्य मांसमवलाद्य च विप्राः

आशिषा दिवि यशोधरमूचुः^१ ।

नन्विहास्मि^२ शफरः क पुनर्यौ-

रित्यमन्यत स खण्डितमत्स्यः ॥ ४९ ॥

४९. तस्येत्यादि । विप्रास्तस्य मांसमवलाद्य भक्षयित्वा आशिषा च
दिवि यशोधरमूचुः । स्वर्गे जनन्या सह यशोधरभूपः चिरं तिष्ठत्विति आशीर्वादेन
कलितानि मङ्गलवचनानि विप्रा पठन्तीति सः खण्डितमत्स्यः जातिस्मरो भूत्वा,
इहाहं शफरोऽस्मि मम यौः क इत्यमन्यत ॥

तं च मीनमतनुं वहति स्म

सैव वस्तकमजा निजगर्भे ।

यस्तृतीयजननेऽजनि तीव्रो

नीलनीरदनिभो भुजगेन्द्रः ॥ ५० ॥

५०. तमित्यादि । (तथा जनन्या सह-साकं) सैवाजा अतनुं मृतं तं मीनं
च; निजगर्भे वस्तकं वहति स्म । यः तृतीयजनने तीव्रो नीलनीरदनिभः-प्रावृषि-
जाम्बुवाहसदृशो भुजगेन्द्रोऽजनि ॥

गर्भवोसमपहाय स वस्त-

स्तारयौवनसमन्वितकायः ।

अम्यरस्त निजयैव जनन्या

कातरस्मरशरग्लपिताङ्गः ॥ ५१ ॥

५१. गर्भेत्यादि । स वस्तः गर्भवोसमपहाय तारयौवनसमन्वितकायः
अजनि । तदुपरि कातरस्मरशरग्लपिताङ्गः-कातरः-त्वरितः, कातरश्वासौ स्मरश्च ।

१. 'लोहिताक्ष' P. २. 'माहुः' P. ३. 'हास्ति' T. ४. 'नीरज' P.
५. 'गर्भ' T. ६. 'समुन्नत' P.

तस्य शराः । तैः ग्लपिताङ्गः क्षतशरीरो भूत्वा, निजयैवं जनन्या सह, अभ्यरंस्त-
व्यरंसीत् ॥

तं तथा रतिक्रूतं पुनरन्यो
वर्करस्त्वरितमेत्य जघान ।
तीव्रशृङ्गशिखरक्षतकुक्षिं^१
कोपसङ्क्रमकपायितचक्षुः^२ ॥ ५२ ॥

५२. तमित्यादि । तथा जनन्या सह-साकं, रतिक्रूतं तं बस्तं कोप-
सङ्क्रमकपायितचक्षुः-कोपस्य संक्रमेण कपायिते रक्ते चक्षुषी यस्य सः । 'कटौ
कषायो रुधिरः' इति विश्वः । तीव्रशृङ्गशिखरक्षतकुक्षिः-तीव्रं च तत् शृङ्गं च,
तस्य शिखरमग्रं तेन क्षतकुक्षिं-क्षतपिचण्डं पुनरन्यो वर्करो बस्तः त्वरितमेत्य जघान ॥

स्वानन्यधातुरसवाहि स तस्या
गर्भधाम पुनरप्यधिशिष्ये ।
तस्य कुक्षिविधरे परिवृद्धि-
भारिणी चिरमभूदनजय्या^३ ॥ ५३ ॥

५३. स्वेत्यादि । अन्यवर्करशृङ्गक्षतकुक्षिवाधामृतः स बस्तकः स्वानन्य-
धातुरसवाहि-स्वस्य बस्तस्यानन्यधातु रसः शुक्रं वाहि-तमुद्ग्रहत् । तस्या अजाया,
गर्भधाम-गर्भगृहं, पुनरप्यधिशिष्ये । शेते स्म । 'शीङ्गस्थासोऽवेषाधारः'
(शा. व्या. सू. I. iii. 123) । तस्य शुक्रस्य परिवृद्धिः अजायाः कुक्षिविधरे,
अनजय्या-अजाया अहिता अनजय्या । 'ष्यो जावेः' इति हितार्थे
ष्यप्रत्ययः । नञाक्षरविपर्ययः इति तत्पुरुषः । भारिणी भारवती चिरमभूत् ॥

भूपतिस्तु मृगयानधिगत्य^४
डुर्मनाः स विपिनादथ^५ गच्छन् ।
एकवारमविचारमविध्यत्
तामजरित्रयमुदस्त्रमुखेन ॥ ५४ ॥

५४. भूपतिरित्यादि । मृगयानधिगत्य-आखेटनमधिगत्य, 'समासे
भाविन्य नञः क्त्वायप्' । (cf. 'क्त्वोऽनञः प्यः' ; शा. व्या. सू. II. ii. 171)
इति सूत्रेण समासपदस्यापि यप् प्रत्ययः । 'आखेटनं मृगव्यं स्यात् आखेटो
मृगया स्त्रियाम्' इत्यमरः । विपिनादथ गच्छन्, डुर्मनाः भूपतिस्तु उदस्त्रमुखेन

१. तीक्ष्णं P, T. २. कुक्षि P, Ar. ३. संघ्ननं M. ४. नेत्रः P. ५. पुनरं
६. दनवर्गा T, दनवन्त्या. P. ७. गत्या M, P. ८. दवं M, P, Ar.; दपं T, E.

अजस्रियं अविचारं यथा भवति तथा, एकवारं-सकृत, अविध्यत्-गर्भविदलन-
मकरोदिति यावत् ॥

अस्त्रवेधविवरच्युतमुच्चै-

श्छागशावमवलोक्य कृपालुः ।

भूपतिः श्वपचमेवमवोचत्

वर्धयैनमिति सोऽप्यववर्धत् ॥ ५५ ॥

५५. अस्त्रेत्यादि । अस्त्रवेधविवरच्युतं-अस्त्रस्यार्धचन्द्रवाणस्य अस्त्रं ' प्रति-
रोपणः स्यादर्धचन्द्रः क्षुरप्रक ' इति विश्वप्रकाशः । वेधः-क्षतं, तस्य विवरं-छिद्रं,
तस्मात् च्युतं उच्चैरुन्नतं छागशावमवलोक्य कृपालुः भूपतिः, श्वपचं-चण्डालं, त्वं
वर्धय इति अवोचत् । सोऽपि तं छागशावमववर्धत्-पालयामास ॥

अन्यदा महिपबल्युपहारं

भूपतिः प्रतिनिवेद्य भवान्याः ।

निर्जिहिंस सवयःपरिवारः

स्वेच्छया वनगतो मृगयूथम् ॥ ५६ ॥

५६. अन्यदेत्यादि । सवयःपरिवारः-समं वयो येषां ते समवयसः
परिवारा यस्य सः । समशब्दस्य सभावः, सवयःपरिवारो भूपतिः भवान्याः
चण्डमार्याः, महिपबल्युपहारं-' लुलायो महिपः ' इत्यमरः । महिषाणां बलिः-
पूजा । ' करोपहारयोः पुंसि बलिः प्राण्यङ्गजे स्त्रियां'मित्यमरः । स एव उपहार-
पुष्याञ्जलिः, तं प्रतिनिवेद्य-प्रतिज्ञां कृत्वा, स्वेच्छया वनगतः सन्, मृगयूथं
निर्जिहिंस-जघान । ' हिस् हिंसायां'मिति धातुः ॥

तन्मृगव्यपरितोपविवृद्ध्या

चण्डिकां महिषघातमयाक्षीत् ।

माहिपं तु पिशितं द्विजतृप्त्यै

कर्मिणो रसवतीं प्रतिनिन्युः ॥ ५७ ॥

५७. तदित्यादि । स राजा तन्मृगव्यपरितोपविवृद्ध्या चण्डिकां महिष-
घातं-महिषाणां वृन्दं हत्वा । णमुल् । अयाक्षीत् । पूजयामास । ' यजि देवपूजा-
सङ्गतकरणदानेषु ' इति धातो लुङ् । कर्मिणः-पाचकाः । माहिपं पिशितं
रसवतीं-महानसं ' समानौ रसवत्यां तु पाकस्थानमहानसे ' इत्यमरः । द्विजतृप्त्यै
प्रतिनिन्युः । द्विकर्मकम् ॥

आतपे प्रविततं तद्वेक्ष्य
 शोपणार्थमवदन्निति विप्रा ।
 श्राद्धकर्माणि न योग्यमिदं यत्
 काककुक्कुरगृहीतमपूतम् ॥ ५८ ॥

५८ आतप इत्यादि । शोपणार्थं आतपे प्रवितत तत्पिशित अवक्ष्य,
 विप्रा. काककुक्कुरगृहीतमपूत यदिदं मांसं श्राद्धकर्माणि न योग्यमित्यवदन् ॥

किंतु वस्तुमुखचुम्बितमेतत्
 सर्वत सपदि शुद्ध्यति मासम् ।
 एवमेव खलु धर्मविचारे
 नारदादिमुनय प्रवदन्ति ॥ ५९ ॥

५९ किमित्यादि । किंतु विशेषोऽस्ति । एतन्मास सपदि वस्तुमुखचुम्बित-
 अवयोनिजनितवर्करमुखचुम्बित चेत् । सर्वत शुद्ध्यति । तथाहि—एवमेव धर्मविचारे
 नारदादिमुनय वस्तुमुखचुम्बितमासं पवित्रमिति प्रवदन्ति खलु ॥

तद्ब्रचासि परिभाय स राजा
 स जनगमगृहादजपोतम् ।
 आनिनाय परिशुध्यति तस्मिन्^१
 सूपकृत् सरसमासमपाक्षीत् ॥ ६० ॥

६० तदित्यादि । राजा तद्ब्रचासि—तेषां विप्राणां ब्रचासि परिभाव्य-
 अर्द्धीकृत्य । जनगमगृहात् अजपोत आनिनाय । तेन स्पर्शति तस्मिन् मासे
 परिशुध्यति सति । तन्मासं सूपकृत्—पाचकं, अपाक्षीत्—पाकं कृतवान् ॥

तद्यथेष्टमवखाद्य^२ सहास्र
 ब्राह्मणा वचनमित्थमवोचन् ।
 स्वर्गतस्तु सुचिरं सह मात्रा
 वृत्तिमृच्छतु^३ यशोधरभूप^४ ॥ ६१ ॥

६१ तदित्यादि । ब्राह्मणा सहास्रं अत्रेण सह तन्मास । 'सहस्रां
 कालेऽव्ययीभावे' (शां व्या सू II ॥ 111) इति सूत्रेण सहास्रमिति ।
 यथेष्टम्—इष्टमनतिक्रम्य, अवखाद्य—भक्षयित्वा । इत्थं वचनमवोचन् । यशोधरभूपो
 मात्रा सह स्वर्गत—स्वर्गं, 'सप्तम्यास्तस्' । सुचिरं वृत्तिं ऋच्छतु ॥

१ 'गृहाच्छय' P, Ar २ परिशुध्य M P Ar ३ तु वन, M P Ar
 ४ 'लिश P ५. 'मृच्छति T, E.

विप्रवाचमवधार्य स वस्त-

श्चेतसीदमकृत स्मृतजातिः ।

सोऽहमस्मि हि यशोधरनामा

पुत्र एष मम भूपतिरास्ते ॥ ६२ ॥

६२. विप्रवाचमित्यादि । स वस्तः—वर्करः, विप्रवाचमवधार्य, द्विजवचनं धारयित्वा । स्मृतजातिः—जातिस्मरो भूत्वा । मनसि इदमकृत । यशोधरनामा सोऽहमस्मि । एष भूपतिर्मम पुत्रः सुखेनास्ते । शर्मणा तिष्ठति ।

एष मे परिजनः सकलोऽपि^१

मन्निवासपुरमुज्जायिनीयम् ।

रत्नमन्दिरमिदं मम देवी

यत्र मामिह जघान^२ विषेण^३ ॥ ६३ ॥

६३. एष इत्यादि । एष सकलोऽपि मे परिजनः इयमुज्जायिनी मन्नि-
वासपुरम् । इदं मम रत्नमन्दिरं; यत्र रत्नमन्दिरे इह—अस्मिन् प्रदेशे । देवी बन्धकी
अमृतमती, विषेण—गरलमिलितलड्डुकनिकरेण, मां जघान मारितवती ॥

सा पुनः क्व वनिता न मयासौ

दृश्यते मनसि यत्नवतापि^४ ।

जारमन्दिरगता रमते नुं

मृत्युवासमगमन्तुं न जाने ॥ ६४ ॥

६४. सेत्यादि । सा—सा वनिता अमृतमती क्व, पुनः मनसि यत्नवता
मयापि न दृश्यते । जारमन्दिरगता गजशालायामष्टवङ्कवासं गता सती तेन हस्ति-
पेकेन साकं रमते वा, मृत्युवासमगमन्तुं न जाने हि—नावगच्छामि ॥

छागजन्मनि वसन्नहमद्य

घोरदुःखमिह सोऽनुभवामि ।

एष घोषयति मां तु दिविष्टं^५

ब्राह्मणीर्नरपतिः पितृभक्त्या ॥ ६५ ॥

६५. छागजन्मनि इत्यादि । सोहं पूर्वमत्रैव भूपालो भूत्वा एगरस-
सागरलम्बो भवामि स्म । इदानीमिह छागजन्मनि—अजजनुपि वसन् अद्य घोरदुःख-
मनुभवामि । एष नरपतिर्यशोमतिः पितृभक्त्या मां दिविष्टं—‘गोऽम्बाम्बसव्याप-

१. हि M. २. विषण M. ३ जघान M. ४. यमवतापि P.

५. वा M. ६ 'म M, P. Ar. ७. हि M, P, Ar. ८. दिविष्टं T; दिवःस्थं M.

द्वित्रिभूम्यग्निमजिपुजिशेकुशुकुगुबर्हिर्दिवि परमेष ' (शा व्या सू II ३३ 145)
इति सूत्रेण एक पद, अलुक्समास ।

इत्यनुस्मृतिसहस्रानिवद्धं
दुःखमुद्ग्रहति बर्करवर्ये^१ ।
सापि^२ तस्य जनिकाधिकलिङ्ग-
मुद्ग्रभूव विपमा हि लुलाय^३ ॥ ६६ ॥

६६ इतीत्यादि । बर्करवर्ये बस्तोत्तमे इत्यनुस्मृतिसहस्रानिवद्धं दुःख
मुद्ग्रहति सति तस्यास्य सा जनिका—यशोमती बाणविदलितकुक्षिवेदनया मरण प्राप्ता ।
माता अजा अधिकलिङ्ग कलिङ्गदेशे विपमो लुलाय—कासर उद्ग्रभूव—जातो हि ॥

वाहयन्नतिभरावहृष्टं
त वरिष्ठपुष वणिगीश^४ ।
उज्जयिन्युपवने निजसार्थं
वर्मस्त्रिभ्रमथ वासयति स्म ॥ ६७ ॥

६७ वाहयन्नित्यादि । अतिभरावहृष्ट—अत्यन्तभरावहृष्ट, अत्यन्तभार
बहनपटुतरशरीरचर्म, वरिष्ठवपुष—गुफतरकलेवर, त लुलाय—महिष वाहयन् पृष्ठे
भाराक्रान्तरकूटपूरपूरितगोणीनिक्षेपण कृत्वा पुरोगामिनं कुर्वन् वणिगीश—वणिग
धिपति अथ—अनन्तर, उज्जयिन्युपवने वर्मस्त्रिभ्रमार्गपरिश्रान्त, निजसार्थं—
स्वकीयसङ्घ । 'सङ्घसार्थो तु जन्तुभि' इत्यमर । वासयति स्म—शिविरं
कारयति स्म ॥

भूरिवारमवगाह्य तु शिप्रा
सैरिम^५ श्रमभराद्विचरन् स^६ ।
वारिसुक्तमवधीचतुरगेन्द्र
राजहसमवनीपतिवाह्यम् ॥ ६८ ॥

६८ भूरित्यादि । स सैरिम श्रमभरात् शिप्रां—शिप्राख्यां नदीमवगाह्य—
उपगम्य, तत्र विचरन्—स्थित, वारिसुक्त—जलपानाय मन्दुराया आगत अवनी
पतिवाह्य—यशामते आरोहणयोग्य राजहस—राजहसनामधेय तुरगेन्द्र—तुरगराजम्,
अवधीत् 'अथतन्या च' (का व्या सू III १४ 83) इति सूत्रेण हन्तेर्लुङि
वाधिरादेश । जघानेति यावत् ॥

१ 'मुख्य P २ सोऽपि P ३ जरत्र P, Ar ४ भराप्त P
५ विहरत् P; विहरन् M A"

कोपतो नरपतिर्वणिजः स्वं
 सारभूतमवलुप्य समस्तम् ।
 तं लुलायमहरत्तरसा वै
 चित्रकर्मविधिना विजिघांसुः ॥ ६९ ॥

६९. कोपत इत्यादि । नरपतिस्तु राजहंसनामधेयतुरगमरणसंश्रवणेन सजातकोपतः, वणिजः—श्रेष्ठिनः सारभूतं समस्तं वस्तुसन्दोहं अवलुप्य—स्वीकृत्य, तदुपरि तं लुलायं, तरसा—बलात्कारेण द्रविणं । 'तरः सहोबलवीर्याणी'त्यमरः । चित्रकर्मविधिना—आश्चर्यकृत्यविधानेन, विजिघांसुः—विशेषेण हन्तुमिच्छुः सन्, अहरत्—आनयाति स्म ॥

कीलितेषु चरणेषु चतुर्षु
 क्षारवारिपरिशोपितकुक्षिम् ।
 ऊर्ध्वजानुमदहन्नुपभृत्या—
 स्ते कृपाविरहिणो महिषं तम् ॥ ७० ॥

७०. कीलितेषु इत्यादि । चतुर्षु चरणेषु कीलितेषु सत्सु, चत्वारि चरणानि कीलैर्युक्तानि कृत्वा, कृपाविरहिणः—अकृपालवः, ते उपभृत्या क्षारवारि-परिशोपितकुक्षिं—लवणमिलितोष्णोदकेन संदाहितपिचण्डं ऊर्ध्वजानुं—ऊर्ध्वरुं 'ऊर्ध्वरुर्ध्वजानु. स्यादि'त्यमरः । तं महिषं अदहन् दहन्ति स्म ॥

पक्वभागमवकृत्य पुरस्तात्
 दत्तमाशु परिखाद्य तदीयम् ।
 इत्ययोचत यशोमतिमाता
 नास्त्यनेन मम चेतसि तृप्तिः ॥ ७१ ॥

७१. पक्वभागमित्यादि । यशोमतिमाता अमृतमती । तदीयं कुलाय-सम्बन्धि । पुरस्तात् पक्वभागं आशु—क्षत्रिति दत्तं मांसं परिखाद्य भक्षयित्वा । अनेन मांसेन मम चेतसि तृप्तिः साहित्यं नास्तीत्ययोचत् ॥

किंतु मे रसवतीविधृतस्य
 वस्तकस्य परिखण्डितमूर्धम् ।
 यच्छतेति मनुजाः पुनरेव
 चकुरंयमवदन्नपि' चेटयः ॥ ७२ ॥

७२. किन्तु इत्यादि । किन्तु निशेषोऽस्ति । रसवतीविधृतस्य—रसवत्यां महानगे विधृतस्य—वस्तकस्य, वर्करस्य, परितपिटा मूढं विश्लितसवियम् । 'सविय

कृत्रिणे पुमानूरुरि'त्यमरः, मनुजाः-भो भृत्याः, मे-मह्यम् । 'पदात्-वाक्यस्य षस्मसा' (का. व्या. सू. ?) इत्यधिकारसूत्रेण ते मे इति पदस्यापि चतुर्थी विभक्तिः (cf. का. रू. I. 368) । यच्छत-वितरत । 'दाणेर्यच्छ' इति 'दाण् दाने' इति धातोः लोटि मध्यमपुरुषबहुवचनम् । इत्युक्तवत्यै अमृतमत्यै एवं चक्रुः-दत्तवन्तः । एतत् दृष्ट्वा चेत्यः इत्यवदन् वदन्ति स्म ॥

पूतिगन्धि बहुभिर्ब्रणरन्ध्रैः

क्लिन्नमद्गमधुनामृतमत्याः ।

किंनिमित्तमथवेयमजस्रं

मांसमत्ति नितरां तदपथ्यम् ॥ ७३ ॥

७३. पूतिगन्धीत्यादि । अथुना बहुभिः ब्रणरन्ध्रैः क्लिन्नं अमृतमत्याः अद्गं पूतिगन्धि 'सूत्पूतिसुरभेर्गन्धादिद्वये' (शा. व्या. सू. II. 1. 204) इति सूत्रेण इकारान्तः । अथ वा-तथापि, इयममृतमती तदपथ्यं-तस्याद्गस्य अपथ्यं मांसं किंनिमित्तं नितरां अजस्रं-अनवरतं अत्ति ॥

कर्म इष्टमनया कृतमुच्चैः

तद्विपाकिर्ममिदं फलमल्पम् ।

वेद्यते पुनरिहैव हि साक्षात्

कर्म तीव्रपरिणामनिवद्धम् ॥ ७४ ॥

७४. कर्मेत्यादि । अनया अमृतमत्या इष्टं कर्म उच्चैः कृतम् । इदं तद्विपाकिर्मं फलमल्पम् । पुनरिहैव तीव्रपरिणामनिवद्धं कर्म साक्षादस्माभिः वेद्यते-विज्ञायते ॥

अष्टवङ्कमगमन्निशि जारं

मारतुल्यमवमुच्य निजेशम् ।

मृत्युलोकंमनयत् सह मात्रा

भूमियद्गममिद्यं हि विपेण ॥ ७५ ॥

७५. अष्टवङ्कमित्यादि । इयममृतमती मारतुल्यं निजेशमवमुच्य मदन-सदृशस्वकान्तं यशोपरं त्यक्त्वा, निशि-रात्रौ, अष्टवङ्कं-अगमत्, हस्तिपदं अगच्छत् । तदुपरि भूमिवद्गमं-यशोपरभूपालं मात्रा सह चन्द्रमत्या साकं, विपेण-गरलमिलितमोदकवृन्देन मृत्युलोकं-भरणं, अनयत् । द्विकर्मकम् ॥

इत्युपात्तवचने निकटस्थे

चेटिकासदसि खण्डितवस्तः ।

इत्यमन्यत निरीक्ष्य निजस्त्रीं

क्रोधतो घुरुघुरायितघोणः ॥ ७६ ॥

७६. इतीत्यादि । निकटस्थे—समीपस्थे, चेटिकासदसि—किंकीरसभायां, 'स्त्रीनपुंसकयोः सदः' इत्यमरः । इत्युपात्तवचने सति सः खण्डितवस्तः—खण्डितोरुस्स बर्करः निजस्त्रीममृतमतीं, निरीक्ष्य अवलोक्य, क्रोधतो घुरुघुरायितघोणः—क्रोपात् घुरुघुरेत्याचरितनिजनासिकः सः इत्यमन्यत ॥

तादृशं तु कुलटे वपुरेतत्

किंनिमित्तमभवत् परिशीर्णम् ।

सत्यमेव स पतिस्तव कुट्टी

तत्समागमकृतेयमवस्था ॥ ७७ ॥

७७. तादृशमित्यादि । भो कुलटे वन्वकि, तव तादृशं एतत् रम्यं वपुः, किंनिमित्तं—किंकारणं, परिशीर्णं—विशेषेण दारितं अभवत् । तव स पतिरष्टवङ्कः सत्यमेव कुट्टी—श्वित्रतनुः, इयमवस्था तत्समागमकृता ॥

किं न ते मनसि शाम्यति कोपः

तन्विय मय्युपहतेऽपि विषेण ।

कासरास्रपरिस्वादंमृता

यन्मदूरुमपि स्वादसि गृद्धया ॥ ७८ ॥

७८. किमित्यादि । तन्वि, भो कृशाङ्गि, मयि विषेण उपहते सति, ते—तव मनसि कोपः किं न शाम्यति । कासरास्रपरिस्वादं—लुलायपिशितं स्वादयित्वा । णमुल । 'अस्रं तु पिशितं मांसं पल्लं क्रव्यमामिषमिति व्याडिः । अतृता—तृप्तिरहिता त्वं गृद्धया अभिलाषेण । 'गृद्धोऽभिलाषुकस्तृष्णगि'त्यमरः । मदूरुमपि—ममोरुमपि, सगृह्यपि, स्वादसि—अत्सि । स्वाद भक्षण इति घातोर्लटि मध्यमपुरुषैकवचनम् ॥

इत्यनुस्मृतिकरः स च वस्तः

सोऽपि दग्धमहिषश्च दिनेषु ।

भक्षिती विजटतुर्वृषमात्रा

जाघितव्यमथ किं विदधाताम् ॥ ७९ ॥

७९. इतीत्यादि । इत्यनुस्मृतिकरः स वस्तः—इति चिन्तितान्तःकरणपरः स बर्करः सोऽपि दग्धमहिषश्च, दिनेषु—प्रतिदिवसेषु वृषमात्रा—अमृतमत्या, भक्षितौ ।

जीवितव्यं-अमुं, विजहतुः-परित्यक्तवन्तौ । अथ-कात्स्न्यं-कष्टं; 'मद्गलानन्तरारम्भप्रक्रात्स्न्येषु अयोऽथे' त्यमरः । किं विदधातां-किं कुरुताम् ॥

तौ विमुच्य तनुमार्तमनस्की
कर्मणा बलवता ह्युपनीतौ ।
तत्पुरे श्वपचवेश्मनि कृच्छ्रे
कुक्कुटौ सममुपाजनिपाताम् ॥ ८० ॥

८०. तावित्यादि । आर्तमनस्कौ-आर्तहृदयौ, बलवता कर्मणा, उपनीतौ-प्रापितौ तौ अजग्रहिणौ तनुं-शरीरं, विमुच्य तत्पुरे-तच्च, तत्पुरं च, तस्मिन् उज्जयिनीनगरे, कृच्छ्रे-कष्टे, श्वपचवेश्मनि-चण्डालगोहे, कुक्कुटौ समं-युगपत् । 'सकृत् समं च युगपत्' इति व्याडिः । उपाजनिपातां जातौ हि । 'दीपजनबुध-पूरितइभ्यो वा' इति सूत्रेण 'जनिह प्रादुर्भावे' इति धातोर्लुङ् ॥

अथ तौ प्रसङ्गपरिलोकिताबुभा-
वुपनीय दर्शयति चण्डकर्माणि ।
तनयाविव त्वमभिवर्धयादरा-
दिति तं जगाद् नृपतिर्यशोमतिः ॥ ८१ ॥

८१. अथेत्यादि । प्रसङ्गपरिलोकितां सेवकजनाह्वानसमयसमवलोकितौ तौ ताम्रचूडौ उपनीय चण्डकर्मणीति ग्रामरक्षके राजानं दर्शयति सति यशोमतिर्नर-पतिः, तनयौ इव-स्वपुत्रौ इव, आदरात् त्वं अभिवर्धय इति चण्डकर्माणं जगाद् । इदं मञ्जुभाषिणीति वृत्तम् ॥

तरलनयनौ तारश्यामैः पत्रपरिच्छदै-
र्वयसि दधतौ चूडारत्नं जपाकुसुमच्छवि ।
कनकनिकषच्छायाचौर्योल्लसच्चरणाङ्कुरौ
सुखमवृधतां तौ तद्वासे सुपञ्जरवासिनौ ॥ ८२ ॥

८२. तरलेत्यादि । तद्वासे तौ चण्डकर्मसदने, तारश्यामैः उज्ज्वल-मेचकैः, पत्रपरिच्छदैः-पत्राणां तनुरुहाणां परिच्छदैः-परिकरैः उपलक्षितौ, तरलनयनौ चञ्चललोचनौ । वयसि-यौवने सति, जपाकुसुमच्छवि-रुद्रपुष्पनिभामं चूडारत्नं-शिसामणिम् । 'शिसा चूडा शिषण्डस्तु' इत्यमरः । दधतौ-विभ्रतौ । सुपञ्जरवासिनौ, कनकनिकषच्छायाचौर्योल्लसच्चरणाङ्कुरौ-कनकस्य निकषः-शाणः । 'शाणस्तु निकषः कपः' इत्यमरः । तस्य छाया-कान्तिः । 'छाया

सूर्यप्रिया कान्तिः प्रतिविम्बमनातपः' इत्यमरः । तस्याः चौर्य-स्तेयं, तेन उल्लसन् चरणयोरङ्कुरो ययोस्तौ । तौ ताम्रचूडौ सुप्तं यथा भवति तथा अवृधता-
ऐधिपाताम् । इदं हरिणीवृत्तम् ॥

कुर्वन् कार्यवृहस्पतिप्रभृतिभिः संदर्शितं मन्त्रिभिः ।

संतृप्यन्नमृतेन क्लृप्तविधिना श्रीवैद्यविद्यार्णवैः ।

व्यातन्वन् जयसिंहतां रणमुखे दीर्घं दधौ धारिणीं

राजा सोऽपि यशोमतिः प्रविलसत्साम्राज्यलक्ष्मीपतिः ॥८३॥

इति श्रीवादिराजविरचिते यशोधरचरिते महाकाव्ये तृतीयः सर्गः ।

८३. कुर्वन्नित्यादि । प्रविलसत् साम्राज्यलक्ष्मीपतिः—प्रविलसत् राजत्,

साम्राज्यं—'शास्ति यश्चाज्ञया राज्ञः स सम्राडि'त्यमरः । सम्राजो भावः साम्राज्यं,

प्रविलसच्च तत् साम्राज्यं च प्रविलसत् साम्राज्यं, तस्य लक्ष्मीः—संपत्, तस्याः पतिः

सोऽपि राजा यशोमतिः, कार्यवृहस्पतिप्रभृतिभिः—कार्ये विचारयोग्यकर्मणि बृहस्पतिः

सुराचार्यवत् मुख्यैः—श्रेष्ठैः मन्त्रिभिः अमात्यैः, संदर्शितं-विचारितं कृत्यं कुर्वन् ।

श्रीवैद्यविद्यार्णवैः—श्रीमती चासौ वैद्यविद्या च श्रीवैद्यविद्या, तस्याः अर्णवैः सागरेः

चिकित्सकैः क्लृप्तविधिना—पाकविधानेन अमृतेन पीयूषनिभेन आहारेण । 'अमृतं

दिवि से मोक्षे यज्ञशेषेऽमराशने । आहारे सलिले' इति च्याडिः । संतृप्यन्—वृत्तिं

कुर्वन् । रणमुखे सङ्ग्रामशिरसि 'मुखमास्याग्रमूर्धसु' इति विश्वः । जयसिंहतां जय-

श्रेष्ठतां । 'सिंहशार्दूलनागायाः पुंसि श्रेष्ठार्थगोचराः' इत्यमरः । व्यातन्वन् कुर्वन् ।

दीर्घं—चिरं । धारिणीं—धरित्रीं । दधौ—बभार । भुवनं पालयति स्मेति यावत् ।

इदं शार्दूलविक्रीडितम् ॥

इति श्रीवादिराजकृत-यशोधरनामधेय-महाकाव्य-टीकायां लक्ष्मणकृतायां
तृतीयसर्गाः ।

१. This verse is omitted by P. B, E, and M support the text; but T reads *ated* as *bal*. २. काव्यं T. ३. 'मदस्पति' E, B, Ar.

चतुर्थः सर्गः

अथैकदासौ नृपतिमधूत्सवे

वने प्रवृत्ते कुसुमावलीसखे' ।

मुदा तदात्मानमिवावलोकितुं

जगाम विस्तारितहृद्यसौरभम् ॥ १ ॥

श्रीवादिराजं यतिमानमामि यदीयवाग्ब्रह्मनिपातनेन ।

समन्ततो वादिधराधरास्ते विचूर्णितास्तूर्णमुदारपक्षाः ॥

१. अथेत्यादि । तदा असौ नरपतिः, वने—कान्तारे उपवने वा । 'आरामत्रिपिने वने' इति विश्वः । अधिकरणे कुसुमावलीसखे कुसुमानामावलिः पङ्क्तिः तस्याः सखा सुहृत्, तस्मिन् । मधूत्सवे प्रवृत्ते—प्रवर्तमाने सति 'राजन् सखी'ति सूत्रेण सखिशब्दस्यादन्तता । (cf. का. व्या. सू. II. vi. 41) विस्तारित-हृद्यसौरभं सुरभेर्भावः सौरभं सुगन्धः, 'सुरभिर्घ्राणतर्पणः' इत्यमरः । विस्तारितं—विस्तृतं । विस्तारो विस्तारो व्यासः । सौरभं यत्र तत् । तद्वनं मुदावलोकितुं—अवलोकनाय । जगाम । आत्मानमिव—कायमिव । 'आत्मा यत्नो धृतिर्बुद्धिः स्वभावो ब्रह्म धर्म च' इत्यमरः । कायः कीदृशः ? विस्तारितहृद्यसौरभः । विस्तारितं हृद्यं सौरभं यस्य सः, तं । मधूत्सवोऽप्यात्मसमः । कथं ? सोऽयं राजा तु कुसुमावली-सखः कुसुमावलीनामधेयस्य कलत्रस्य सखा; सुहृत् बह्वभ इति यावत् । इदमपि वंशस्थं वृत्तम् ॥

उपेयुपस्तस्य वनं मधुश्रिया

कलकण्ठकोकिलकण्ठनादया ।

अकथ्यत स्वागतमुर्वरापते-

ध्रुवं नवीनोद्गमशुभ्रहासया ॥ २ ॥

२. उपेयुप इत्यादि । वनमुपेयुपः तत्कीटावनं गच्छेतः तस्य उर्वपिनेः यशोमतेः, कलकण्ठकोकिलकण्ठनादया—कलं यथा भवति तथा । 'कलो मन्द्रस्तु गम्भीरे' इत्यमरः । क्वणन्तश्च ते कीकिलाश्च क्वणत्कोकिलाः, तेषां कण्ठनादो

यस्याः सा, तथा नवीनोद्गमशुभ्रहासया नवीनानि इमानि उद्गमानि च नवीनोद्गमानि ।
वसन्तागमनहर्षे सजातमल्लिकादिनूतनपुष्पाणि । 'पुष्पं तु मुमनस्संधः लतान्तं
प्रसवोद्गमम्' इति (Printed edn reads—पुष्पं मुमनसः पुष्टं लतान्तं, प्रसवो-
द्गमौ) धनञ्जयः । तान्येव शुभ्रः—धवलः हासः यस्याः सा, तथा । मधुश्रिया—
वसन्तलक्ष्म्या । स्वागतं—क्षेमवार्ताम् ।

निकामतन्व्यः प्रसवैः सुगन्धयः

तदा दधानास्तरलप्रवालताम् ।

इतस्ततो जग्मुरिलापतेः स्त्रियो

लतास्तु नै स्थावरतां वितत्यजुः ॥ ३ ॥

३. निकामेत्यादि । अत्यर्थं कुशाद्गन्धः, प्रसवैः—कवरीभरनिक्षिप्तकुसुमैः ।
'स्यादुत्पादे फले पुष्पे प्रसवो गर्भमोचने' इत्यमरः । सुगन्धयः—परिमलपरि-
कलिताः । तरलप्रवालताम् दधानाः कम्पमानविद्वुमाभरणतां दधानाः । इलापतेः
यशोमतेः । स्त्रियः इतस्ततो जग्मुः—नूतन (पूत) पुष्पफलावलोकनसजातकाङ्क्षया
सर्वतः प्रसमुः । एताभिरुदस्ता लतास्तु निकामतन्व्यः—नितरां मृदुस्वरूपाः प्रसवै-
स्सुगन्धयः, तरलप्रवालतां—चञ्चलकिसलयतां दधाना इतस्ततः सर्वतोऽपि, स्थावरतां
—स्थास्तुतां, न तत्यजुः—न त्यक्तवत्यः ॥

उपस्थिते पुष्पसमृद्धिविप्लवे^१

भयादिवाकम्पि मरुद्दशैर्दुर्मैः ।

अनल्पसंवासकृतः कृतस्वनाः

प्रपद्य तानन्वैदक्षिवालयः ॥ ४ ॥

४. उपस्थित्यादि । पुष्पसमृद्धिविप्लवे—पुष्पाणां समृद्धिः—सम्पत्,
तस्याः विप्लवे—बाधायां उपस्थिते समुपगतायां मरुद्दशैः—मरुतः—वायोः; 'मरुतौ
पवनामरौ' इत्यमरः । वशैरधीनैः, दुर्मैः—तरुभिः, भयादिव अकम्पि—'कपि
चलने' इति घातौ भावे लुङ् । तावत् संपूर्णत्वेन । 'यावत्तावच्च साकल्ये'
इत्यमरः । अनल्पसंवासकृतः—बहुलावासकारिणः, कृतस्वनाः, जलयः—श्रमराः,
तान्—तम्बून्, प्रपद्य—आलिङ्ग्य अरुदन्निव—रोदनं कृतवन्त इव ॥

दुराक्रमास्तुङ्गतया तु मानवैः
सुदूरमघार्करुहुर्लतास्तरुन् ।
तदग्रभागे कुसुमश्रियं स्वयं
निवासरक्षामिव कर्तुमिच्छव ॥ ५ ॥

५ दुराक्रमानित्यादि । लता—वीरुध, उङ्गतया—उन्नतत्वेन, मानवैः
दुराक्रमाद्—आरोढुमशक्याद्, तरुन् अथ आरुरुहु—अथ रोहणं कुर्वन्ति स्म ।
किमर्थम् ? तदग्रभागे—तेषां तरुणां शिरः प्रदेशे, कुसुमश्रियं—पुष्पसम्पदं, निवास-
रक्षां—आवासपालनं, कर्तुमिच्छव इव ॥

निगृह्य शाखासु नितम्बिनीजने
प्रसूनगुच्छानवल्लयं चिन्वति ।
मधुव्रतानां ध्वनिरुत्थितोऽभवत्
प्रवेदनाध्वान इव द्रुमैः कृतः ॥ ६ ॥

६ निगृह्येत्यादि । नितम्बिनीजने—युवतिजने, शाखासु, प्रसूनगुच्छान्—
पुष्पस्तवकान्, 'स्याद्गुच्छस्तु स्तवकः' इत्यमरः । निगृह्य—त्वादयित्वा(?), अवल्लयं—
उच्छेद्यं, चिन्वति—सम्पादयति सति, द्रुमैः कृतं प्रवेदनाध्वान इव, मधुव्रतानां ध्वनि-
रुत्थितोऽभवत्—मधुकराणां निनदं राज्ञात् अभूत् । गुरुनितम्बभरा 'हरितः' (कलितः?)
वनिताक्रमणतो भग्ना पुमास प्रकर्षेण वेदनया विश्वासतया ध्वनन्तीति भावः ॥

नतभ्रुवां केचिदनोकहा वने
प्रसूनशाखास्ववलम्बता गताः ।
ततः प्रभृत्युद्भविनो विरजिरे
वराङ्गनालिङ्गितकल्पपादपा ॥ ७ ॥

७ नतभ्रुवामित्यादि । वने, नतभ्रुवां—युवतीनां, प्रसूनशाखासु, कुसुम-
स्तवकसङ्कलितशिलासु । अवलम्बता दोलाभावः गताः, केचिदनोकहा—तरवः ।
विरजिरे रेजुः । ततः प्रभृति—तदादि । उद्भविनः—उद्भयिनः, वराङ्गनालिङ्गित-
कल्पपादपा इव इवशब्दरहितोपमापि विद्यते । यदाह सरस्वतीकण्ठाभरण—
रराज रामावदनं धरायां

परिस्फुरच्छारु हिरण्यगौरम् ।
नवोदितं पूर्णमृगाङ्गविम्बं
क्षणं (?) क्षपाया धरणीधरेन्द्रात् ॥

इति । तथा चोक्तम्—

शुकपुण्डच्छवि सवितु-

ध्वण्डराचिः पुण्डरीकवनवन्धोः ।

मण्डलमधुना वन्दे

कुण्डलमासण्डलाशयाः ॥

प्रवालशय्यामधिशिदियरे मुदा

लतागृहे काश्चन वारयोपितः ।

मधूत्सवासादितरागसम्पदा

समन्ततः पल्लविता इव क्षणे ॥ ८ ॥ १

८. प्रवालशय्यामित्यादि । काश्चन वारयोपितः लतागृहे मधूत्सवासादितरागसम्पदा-मधोः वसन्तस्य उत्सवार्थी, तेन; आसादितः सङ्गृहीतः-रागः अनुरागः तस्य संपत्-समृद्धिः यस्याः सा; तथा । क्षणे-व्यापारवैकल्ये । 'क्षणे व्यापारवैकल्ये कालभेदाल्पकालयोः । उत्सवे परतन्त्रत्वे मध्यावसरपर्वसु ॥' इति वैजयन्ती । प्रवालशय्यामधिशिदियरे-किसलयनिचयविरचिततले भूतले शेरे स्म ॥

पुरो दधानः कुसुमावलीं प्रियां

प्रसूनतल्पे तरुमूलकल्पिते ।

नृपः स रेमे परितोऽवधारयन्

वसन्तगीतं वनितामुखोद्गतम् ॥ ९ ॥

९. पुर इत्यादि । तरुमूलकल्पिते प्रसूनतल्पे, कुसुमावलीं-कुसुमावलीति नामधेयां वल्लभां, पुरो दधानः-अग्रतो निधाय अवातिष्ठमानः स नृपतिः, वनिता-मुखोद्गतं वसन्तगीतं, परितोऽवधारयन् रेमे ॥

विशोधयन् व्यालमृगान् सतस्करान्

स चण्डकर्मा परितो वनं तदा ।

अकम्पनं नाम महामुनीश्वरं

ददर्श रम्यं तरुमूलमाश्रितम् ॥ १० ॥

१०. विशोधयन्नित्यादि । तदा सतस्करान्-सचोरान्, व्यालमृगान्-बुध्-मृगान् । 'व्यालो बुध्गजे सर्पे व्यालो व्याघ्रे प्रकथ्यते' इति विश्वः । वनं परितो विशोधयन्, स चण्डकर्मा-चण्डकर्मनामधेयो नगररक्षकः रम्यं तरुमूलमाश्रितम्-अकम्पनं नाम महामुनीश्वरं, ददर्श ॥

उपस्थित^१ साधुसमाधिचेतसा
 मुनिं विनीतं स विनम्य पादयो^१ ।
 अष्टच्छदेव प्रतिपत्तुमिच्छया
 करोति हि श्रेयसि भव्यतागुणं ॥ ११ ॥

११ उपस्थितमित्यादि । विनीतं स चण्डकर्मा- साधुसमाधिचेतसा साधुश्वासौ समाधिश्च साधुसमाधि, सम्यक् परमात्मावलोकनम् । 'समाधि. समतावस्था परमात्मावलोकने' इति विश्वप्रकाश । तस्मिन् लभं चेत, तेनोपस्थित त मुनिमुपगम्य, तस्य पादयो विनम्य, प्रतिपत्तुमिच्छया-तत्समार्थिं विज्ञातु काङ्क्षया । एवमपृच्छत् । वक्ष्यमाणप्रकारेण पप्रच्छ । तथा हि-भव्यतागुणं श्रेयसि कल्याणार्थं, करोति-त्वरयति ॥

निमील्य नेत्रे स्थिरमासन त्वया
 निवद्धता किं भगवन् विचिन्तितम् ।
 फलं च तच्चिन्तनया किमुच्यता
 न निष्फलं यच्चरितं भवाद्दृशाम् ॥ १२ ॥

१२ निमील्येत्यादि । भो भगवन्, आसन स्थिर निवद्धता त्वया नेत्रे निमील्य-लोचने मुकुलयित्वा, किं विचिन्तितं तच्चिन्तनया फलं किं भवाद्दृशां यच्चरितं निष्फलं न, तदुच्यता-तत्स्वरूपं निरूप्यताम् ॥

अवोचदेवं मुनिरप्युदारधी-
 रवेत्यं मन्यं हृदि चण्डपाशिकम् ।
 अयं मयात्मा सुविचिच्य भावितो
 भवप्रबन्धार्णवमुत्तितीर्षुणा ॥ १३ ॥

१३ अवोचदित्यादि । उदारधीं मुनिं, चण्डपाशिक-चण्डकर्माणं हृदि-स्वकीयचेतसि भव्यमवेत्यं, भवप्रबन्धार्णव-भवस्य-जन्मन प्रबन्धप्रकर्ष-बन्धनं, स एवार्णव, तमुत्तितीर्षुणा उत्तर्तुमिच्छु उत्तितीर्षु, तेन । मया अपमात्मा, सुविचिच्य-पृथक्कृत्य, भावितं विचारितं, इत्यवोचत ॥

निशम्य चैतद्वचनं महामुनेः

स चण्डकर्मा पुनरित्यवोचत ।

तयोर्न भेदः खलु देहदेहिनो-

र्मयोह्यते विस्तरतोऽद्य तद्यथा ॥ १४ ॥

१४. निशम्येत्यादि । महामुनेः तद्वचनं निशम्य चण्डकर्मा पुनरित्य-
वोचत । तयोर्देहदेहिनोः—कायात्मनोः, (न भेदः । एवं) खलु अद्य विस्तरतः मया
ऊह्यते—विचार्यते, एतत्कृत इत्यर्थः । तद्यथा ॥

निगृह्य चोरं तु निहत्य चोच्चकैः

कदाचिदेकं^१ परमाणुमात्रकम् ।

मया हि^२ जीवः खलु नोपलक्षितः

पृथग्भवेच्चेत् किमु नोपलक्ष्यते ॥ १५ ॥

१५. निगृह्येत्यादि । कदाचिदेकं चोरं निगृह्य—स्वीकृत्य, अवबध्येति
यावत् । परमाणुमात्रकं उच्चकैः, निहत्य—हेदयित्वा, हि मया जीवः नोपलक्षितः ।
चोरेऽहं जीवं न पश्यामि स्मेति यावत् । पृथग्भवेच्चेत् किमु नोपलक्ष्यते ॥

तथान्यथौ तस्कर एव केवलं

प्रमाय पूर्व तुलयाथ मारितः ।

तया पुनः संमित एव तत्प्रमः

पृथक् स चेदल्पतयावतिष्ठते ॥ १६ ॥

१६. तथेत्यादि । तथा—तेन प्रकारेण, जीवो नोपलक्षितः, अन्यथा-
अन्येन प्रकारेण, पूर्व तस्करं, केवलमेव तुलया प्रमाय, अथ—अनन्तरं, मारितः
स चोरः । पुनस्तुलया संमित एव तत्प्रमः—पूर्वप्रमाणेनावतिष्ठते स आत्मा तत्र
शरीरे विद्यते चेत्तर्हि तत् शरीरमल्पतयाऽवतिष्ठते । अत एव शरीरे जीवो न
विद्यते इति यावत् ।

१. कदाचिदु° P, M. २. निहत्य चैकं P, M. ३. मयापि M. ४. °च्यंति
ममोप° T. ५. भयान्यथा M, P.

प्रवेश्य चोर हि महत्कुसूलक
 विलिप्य लाक्षा बहिरप्यरन्ध्रकम् ।
 गते हि^१ काले दृष्टो शरीरक
 न जीवमार्गस्तदलीकमुच्यते ॥ १७ ॥

१७ प्रवेश्येत्यादि । महत्कुसूलक-धान्यनिक्षेपणार्थं विरचितं पट्टकरन्ध्रं ।
 कर्णाग्रभाषया “कणज”मिति वदन्ति जनाः । ‘कुसूलनड .’ (?)
 इत्यमरः । चोरः प्रवेश्य, बहिरप्यरन्ध्रकं यथा भवति तथा लक्षया जतुना ।
 ‘लाक्षा राक्षा जतु कृत्रि’ इत्यमरः । विलिप्य विलेपनं कृत्वा, काले गते सति,
 शरीरक-कुत्सितशरीरः । ‘कुत्सार्थे क’ इति सूत्रेण कप्रत्ययः । शुष्कशरीरं, दृष्टोः ।
 जीवनमार्गो न दृष्टोः । शरीरे जीवो विद्यते इति यद्वचनं तदलीकमुच्यते ॥

मुनिर्बभाषे शृणु चोत्तरत्रय
 तरी कृशानुर्दलितेऽपि खण्डशः ।
 न दृश्यते सोऽरणिमन्थनादृते
 तथा शरीरे समुपेहि^२ निश्चयम् ॥ १८ ॥

१८ मुनिरित्यादि । मुनिरकम्पनाचार्य उत्तरत्रयं शृणु इति बभाषे-
 बभाषणं । अरणिमन्थनात् अग्न्यर्थं नीरसतरुशकलमथनात् । कृते-विना, ‘पञ्चमी
 चर्ते’ (शा व्या सू I III 191) इति सूत्रनियमात् पञ्चमी । ‘निर्मन्थ्यदारुणि
 त्वरणिर्द्विभो’ इत्यमरः । तौ खण्डशो दलिते सत्यापि, कृशानु-अग्निं न दृश्यते,
 तथा शरीरे आत्मा विद्यते इति निश्चय-निर्णयं समुपेहि-जानीहि । ‘ओमाडि
 पर’ इति नियमेन समुपेहीति वक्तुमप्यप्रयोगः ।

प्रमाय भस्त्रां तुलया पुनश्च ता
 प्रपूर्णवायुप्रमिता विलोकयन् ।
 प्रमाणभेदोऽत्र न दृश्यते यथा
 तयोः पृथक्त्वेऽपि तथैव निश्चितम् ॥ १९ ॥

१९ प्रमायेत्यादि । तुलया भस्त्रां प्रमाय, पुनश्च प्रपूर्णवातप्रमितां तां
 विलोकयन्, अत्र प्रमाणभेदो न दृश्यते यथा, तयोः पृथक्त्वेऽपि तथैव निश्चितं
 जानीहि ।

प्रविश्य रोहं पुरुषेऽप्यरन्ध्रकं
धमत्यलं शङ्खमुदात्तनादकम् ।
ध्वनिर्वहिर्गच्छति नास्ति तत्पथ-
स्तथात्र मन्यस्व विचारपूर्वकम् ॥ २० ॥

२०. प्रविश्येत्यादि । पुरुषेऽपि, अरन्ध्रकं रोहं—रन्ध्ररहितं धान्यशाशि-
निक्षेपणार्थं रचितभमिलननं कर्णाटभाषया “हृगय” इति वदति लोकः । तं
प्रविश्य, शङ्खं—कम्बुं उदात्तनादकं यथा भवति तथा, अलं—अत्यर्थं, धमति सति,
यथा ध्वनिः बहिर्गच्छति, तच्चतौ नास्ति, तस्य पथः—तत्पथः, पथशब्दोऽकारान्तः
कथं वा उपथश्चाथश्चेति (?) त्रिकाण्डशेषः । यदाह धनत्रयः—

पथत्रयं नेत्रमपेतभारै-
र्विगाह्य हस्तेन विमुक्तमम्भः ।
विशीर्यमाणं...

इति । तस्य शङ्खस्य निनादसरणिः न विद्यते, अन्यत्र कायेऽपि भारपूरकमात्मा
विद्यते इति जानीहि ॥

स कीदृशश्चेदयमुच्यते महा-
ननाद्यनन्तः स्वपरावबोधनः^१ ।
स्वतोऽन्यतश्चैव पुनः प्रतिक्षणं
विवर्तते हेतुफलात्मना क्रमात् ॥ २१ ॥

२१. स इत्यादि । सोऽयमात्मा कीदृशश्चेत्, तस्य स्वरूपमुच्यते; महान्—
श्रेष्ठः, अनाद्यनन्तः—आद्यन्तरहितः, स्वपरावबोधनः—स्वमात्मानं, परं—स्वस्मात्परं
अन्यं, तद्द्वयं अवबोधनो—ज्ञाता, स्वतः—स्वकायात्, अन्यतश्च—परकायाच्च,
प्रतिक्षणं—अनवरतं, हेतुफलात्मना पुण्यपापकारणफलरूपेण पुनः विवर्तते—परिभ्रमति ॥

स एव कर्ता खलु पुण्यपापयोः
स एव भोक्ता सुखदुःखयोस्तथा ।
उपायसिद्ध्या परिभावितः पुनः
स एव तत्कर्ममलैर्विमुच्यते ॥ २२ ॥

२२. स एवेत्यादि । स एव आत्मा, पुण्यपापयोः कर्ता, खलुशब्दो
वाक्यालङ्कारः । ‘जिज्ञासानुनये खलु’ इत्यमरः । स एवात्मा तथा सुखदुःखयो-

१. तन्पदं M. २. धान्यत्र M, P. ३. *बोधकः M; *भासकः T;—
भासनः F. ४. *कले P.

भोक्ता खलु । उपायसिद्ध्या स एव परिभावित-चिन्तित स एवात्मा । तत्कर्म मठे -तत् प्रसिद्ध । 'पक्षात्मनोरनिर्देशे प्रकृतामर्शने च तत्' इति वैजयन्ती । कर्माण्येव मलानि-किङ्कानि, तै विमुच्यते । 'मलोऽस्त्री पापविट् किङ्कानि' इत्यमर ॥

प्रयाजन तत्परिभावनाविधे
हितावबोधादहितस्य वर्जनम् ।
हित तु सम्यक्त्वमिदं तनूभृता
प्रतीहि तेषामहित विपर्ययम् ॥ २३ ॥

२३ प्रयोजनमित्यादि । तत्परिभावनाविधे -तदात्मध्यानविधानस्य हितावबोधादहितस्य वर्जनं प्रयोजनं प्रतीहि-जानीहि । तनूभृता इदं सम्यक्त्वं हितं, तेषां तनूभृतां । हितशब्दयोगे चतुर्थी वा भवति । 'भद्रायुष्यक्षेमस्तुसार्थहितार्थहितैराशिधि' (शा व्या सू I ॥ 140) इति सूत्रादिकल्प । विपर्ययम् व्यत्ययात् । असम्यक्त्वमहितं जानीहि ॥

सरागसम्यक्त्वगुणव्रतैर्य
सदैव बध्नाति हि पुण्यमात्मानि ।
वदन्ति सम्यक्त्वममन्दमेधसो
रुचिं तु जीवादिपदार्थगोचराम् ॥ २४ ॥

२४ सरागेत्यादि । अयमात्मा, सरागसम्यक्त्वगुणव्रतैः -अप्रत्याख्यानादि कषाययुक्तसम्यक्त्वगुणव्रतैः आत्मानि पुण्यं बध्नाति अमन्दमेधस -अमन्दा मेधा येषां ते, सम्यक्त्वगुणव्रतयः, कोविदा इति यावत् । 'अल्पाच्च मेधाया' (शा व्या सू II : 198) इति सूत्रेण समासयुक्तमेधाशब्दस्य सादेशः । जीवादिपदार्थगोचरां-जीवाजीवास्त्रवबन्धसवरनिर्जराभोक्षा तच्च, पुण्यपापे चेति नव पदार्थाः, तेषां गोचरा-विषया यस्य तां रुचि-श्रद्धा, सम्यक्त्वं वदन्ति ॥

अहिंसनं सत्यमचीर्यमुच्चकै
रकामसेवा विपर्येष्वमूर्छनम् ।
व्रतानि पश्येति फलं त्वनुभूमात्
विभज्य तेषामिति घर्ष्यत बुधे ॥ २५ ॥

२५ अहिंसनमित्यादि । अहिंसनं हिंसाहितत्वं, सत्यं सत्यवचनं, अचीर्यं अस्तेयं, 'चौरिकास्तेन्यचौर्यं च स्तेयम्' इति अमरः । उच्चकैः, अकामसेवा-व्रतचारित्र्यं,

विषयेषु, अमूर्छनं-अनभिव्यापकत्वं, इति पञ्चव्रतानि । तेषां फलमनुक्रमादिभज्य-
विभजनं कृत्वा बुधैः वर्णयते ॥

अहिंसनं वैरहरं परं भवे-

त्तनोति सत्यं तद्मोघवाक्यताम् ।

अचौर्यमाकर्षति रत्नसंचयं

बलावहं ब्रह्मचरित्वमूर्जितम् ॥ २६ ॥

२६. अहिंसनामित्यादि । अहिंसनं, प्राणिहननपरिहरणपरं निकामं । 'परं
दूरान्यमुख्येषु परोऽरिपरमात्मनोः' इति वैजयन्ती । वैरहरं भवेत्, तत् सत्यं
अमोघवाक्यतां करोति । अचौर्यं-स्तेयरहितत्वं रत्नसञ्चयमाकर्षति । ब्रह्मचरित्व-
मूर्जितं-श्रेष्ठं बलावहं-बलकरणम् ॥

भवस्य पूर्वापरकोटिभाविनो

भवत्यमूर्छाव्रतिनः प्रवेदनम् ।

त्यजन्ति सन्तो मधुमद्यमांसकं

व्रतेषु पुष्टिं विधिवद्विधित्सवः ॥ २७ ॥

२७. भवस्येत्यादि । अमूर्छाव्रतिनः अतिकाङ्क्षारहितस्य पुंसः, पूर्वापर-
कोटिभाविनः—पूर्वश्चापरश्च पूर्वापरौ, तयोः कोटिः—अग्निः । 'द्वियः पाल्यग्नि-
कोटयः' इत्यमरः । तत्र भवितुं शीलमस्यास्तीति भावी, तस्य भाविनः; भवस्य
प्रवेदनं-ज्ञानं भवति । व्रतेषु पुष्टिं विधिवद् विधित्सवः—विधानयुक्तं यथा भवति
तथा विधातुमिच्छवः । सन्तः—मधुमद्यमांसकं—मांसमेव मांसकम् । स्वार्थे कप्
प्रत्ययः । मधु च मद्यं च मांसं च—मधुमद्यमांसकं, त्यजन्ति ॥

विविच्य सम्यक्त्वमुदीरितं मया^१

न तत्परं^२ किञ्चिदिहात्मने हितम् ।

व्रतैर्विहीनोऽपि जनस्तदुद्धहन्^३

न जातु दुःखादिनिवासमृच्छति ॥ २८ ॥

२८. विविच्येत्यादि । मया सम्यक्त्वं, विविच्य-विचार्य उदितं, आत्मने
हितं तत्परं; तस्माद्ब्रतादन्यद् हितं किञ्चिन्न । व्रतैर्विहीनोऽपि जनः तदुद्धहन्
तर्जीवादिपदार्थगोचरश्रद्धानमुद्धहन्, जातु-कदाचित्, दुःखादिनिवासं-नरकं, न
मृच्छति-न गच्छति ॥

१ स्थिरं P.

२. चरितं P, M.

३. सिद्धि P.

४. तु यत् P.

५. तत्परं M, P. ६. तदुद्धहन् जनो T.

इह व्रतानां तु विपर्ययैर्जनः

प्रविश्य कष्टं भवनाट्यमण्डपम् ।

विधृत्य नानाविधयोनिभूमिकां ^१

परिभ्रमन् क्लेशमुपैति केवलम् ॥ २९ ॥

२९. इहेत्यादि । व्रतानां विपर्ययैः—व्यत्ययैः उपलक्षितो जनः । कष्टं भव-
नाट्यमण्डपं—संसारनर्तनरङ्गस्थानं प्रविश्य, नानाविधयोनिभूमिकां—नानाप्रकार-
योनिप्राणियोनिजनितवद्गुरूपम् । यथाह धनञ्जयाचार्यो “ राघवपाण्डवीये ”—

...निरूप्य तस्यां स कुलायभूमिं

योगीव कञ्चित्समयं निनाय । [द्विसंधानकाव्य V. २ (N. S. Edn
1895)] इति । विधृत्य परिभ्रमन्—परिभ्रमणं कुर्वन्, केवलं क्लेशमुपैति ॥

यशोधरस्तज्जननी च यावुभौ

निहत्य तौ कृत्रिमताम्रचूडकम् ।

भवेपु विभ्रम्य नितान्तदुःखिता-

विमौ तवान्ते वसतोऽद्य कुक्कुटौ ॥ ३० ॥

३०. यशोधर इत्यादि । यशोधरः तज्जननी च यौ उभौ कृत्रिमताम्र
चूडकं निहत्य, भवेपु—जन्मसु, विभ्रम्य—विशेषेण भ्रमणं कृत्वा, नितान्तदुःखितौ,
अय-अधुना, कुक्कुटौ भूत्वा, तावुभौ, तवान्ते—भवतः समीपे, वसतः—
तिष्ठतः ॥

करोति दुःखं यदि दूरदुःसहं

वधस्तु सङ्कल्पनया विचोष्टितः ।

किमङ्ग साक्षात् किमुतानृततादिभिः

समन्वितोऽसौ यदि सामवायिकैः ॥ ३१ ॥

३१. करोतीत्यादि । सङ्कल्पनया विचोष्टितो वधस्तु यदि दूरदुःसहं—दुःखेन
सोढुं शक्यं, दुःसहं । दूरस्थितैरपि दुःसहं, दुःखं करोति । साक्षात् यदि सामवायिकैः—
सहायसहितैः; ‘ समवायश्चयो गणः ’ इत्यमरः । अनृततादिभिः—अनृतमसत्यं आदौ
येषां तानि अनृतानीनि, तानि कानि ? स्तेयपरदारग्रहविषयमूर्च्छनानि । समन्वितोऽसौ
वधः । अङ्ग—भो चण्डकर्मन् । किं दुःखं करोति तत् किमुत—तत्किमुच्यते ॥

विमुञ्च तद्वत्स विहिंसनादिकं
 ममेदमाजीवनमित्यलं धिया ।
 वदन्ति सन्तो हि यदात्मसविद
 हिताहितादानविवर्जन फलम् ॥ ३२ ॥

३२ विमुञ्चेत्यादि । यत् यस्मात् कारणात्, सन्त आत्मसविद -
 आत्मज्ञानिनः, आत्मविचारपरस्य पुत्रः, हिताहितादानविवर्जन-हितस्वीकाराहित
 परिहरण फल वदन्ति । तत्-तस्मात् कारणात् वत्स-भो पुत्र, विहिंसनादिकं विमुञ्च ।
 ममेदमाजीवनमिति धियाऽलम् ॥

इदं वचस्तस्य निशम्य सन्मुने
 स चाददे द्वाष्टिमणुव्रतोत्तराम् ।
 अनुस्मृतातीतभवौ च कुक्कुटी
 ततो मुदा चुक्रुशुतश्च तावुभौ ॥ ३३ ॥

३३ इदमित्यादि । तस्य सन्मुनेरिदं वचं निशम्य स चण्डकर्मा च
 अणुव्रतोत्तरां दृष्टिं सम्यग्दर्शनं जिनमताभिरोचनं, यदाह वीरणन्दी मुनिः
 चन्द्रप्रभमहाकाव्ये—

ज्ञानमर्थपरिवोधलक्षण
 दर्शनं जिनमताभिरोचनम् ।
 पापकर्माविरति स्वभावत
 कीर्तितं चरितमात्मवेदिभिः ॥ [चन्द्रप्रभकाव्य, VII 50
 (N S Press 2nd Edn) with slight variants]

इति । आददे स्वीकृतवान् । ततोऽनन्तरं अनुस्मृत्या तावुभौ कुक्कुटौ च, मुदा-
 हर्षेण, चुक्रुशुत - आक्रोशेन कृतवन्तौ ॥

नृपस्तदानीं धनुषि स्वकोशलं
 मृगीदृशे दर्शयितुं कृतोद्यमः ।
 विविच्य विव्याध निनादवोधिना
 शरेण तौ पञ्जरवासिनौ खगौ ॥ ३४ ॥

३४ नृप इत्यादि । तदानीं मृगीदृशे कुसुमावलीनामधेयकलितार्ये । धनुषि
 स्वकोशलं दर्शयितुं कृतोद्यमो नृपो यशोमति, पञ्जरवासिनौ तौ खगौ-ताम्रचूडौ,
 निनादवोधिना-शब्दवोधिना शरेण, विविच्य-पृथक्कृत्य, विव्याध-मारितवान् ॥

विमुक्तयन्ती व्रतरत्नबन्धुरं

मनः समाधाय तनु पतत्रिणौ ।

अधत्त गर्भं कुसुमावली तदा

मणी व गूढद्युतिबन्धनी खनि ॥ ३५ ॥

३५ विमुक्तेत्यादि । व्रतरत्नबन्धुर मनः समाधाय व्रतमेव रत्न व्रतरत्न, तेन, बन्धुर-मनोहर, मन-चेत, समाधाय-समाधानमुपशम कृत्वा, तनु-शरीर, विमुक्तयन्तौ तौ पतत्रिणौ । तदा कुसुमावली गर्भे अधत्त । कथमिव ? खनि-रत्नजननभूमि । 'खनि स्त्रियामाकर स्यादित्यमर । गूढद्युतिबन्धनी-गुप्तकान्तिबन्धनी, मणीव, 'मणीवादीना वा' (का. रू. I ६३) इति सूत्रेण च विकल्पतया सन्धि । यदाह हर्षकवि नैपथे-

स्फुणोत्पलाम्यामलिदम्पतीव तद-

विलोचनाभ्यां कुचकुटुमलाशया ।

निपत्य बिन्दु इदि कज्जलाविलौ

मणीव नीता तरले विलेसु ॥ (IX 80 N S Edn)

असूत सा तौ तनयौ तयोः पुमान्

यशोधरचन्द्रमती तु कन्यका ।

अवर्धिपाता विदुतत्प्रभानिभौ

जनस्य नित्य नयनामृतायितौ ॥ ३६ ॥

३६ असूतेत्यादि । सा कुसुमावली यौ तनयौ असूत सुपुत्रे, तयोर्मध्ये यशोधर पुमान् । चन्द्रमती कन्यका । विदुतत्प्रभानिभौ-विधुश्चन्द्र, तस्य चन्द्रमस प्रभा चन्द्रिका, विधुर्नारायण तस्य प्रभा लक्ष्मी । 'पद्मा श्री कमला प्रभा' इति वैजयन्ती । 'विधुर्विष्णो चन्द्रमसि' इत्यमर । तयो चन्द्रिकयो नारायणलक्ष्म्यो, तयो निभौ, जनस्य नित्य नयनामृतायितौ-नयनयोरमृतवदाचरितौ सन्तौ, अवर्धिपातां-प्रवर्धमानौ बभूवतु ॥

विभक्तं बाल्ये ययासि प्रकृत्या-

रुदात्तविद्यासु परिश्रमं तथा ।

नृपो धनान्ते नियमस्थितं मुनिं

निरूपयन्नेव ययौ मृगाटवीम् ॥ ३७ ॥

३७ विभक्तेत्यादि । बाल्ये विभक्त-विभजित विभजनेन रहित, त्यक्तं, बाल्य-शिशुत्व, यत्र-यस्मिन् वयसि । तयो यशोधरचन्द्रमत्यो, उदात्त

विद्यासु—अधिकराजविद्यासु, विद्या. का ? आन्वीक्षिकी त्रयी धार्ता दण्डनीतिरिति चतस्रो राजविद्या, तासु । परिश्रमं कुर्वतोस्सतो । ‘पष्ठी चानादर’ (शा. व्या सू I iii 183) इति सूत्रेण सत्यर्थे पष्ठी भवति । यदाह वीरणन्दी मुनि “चन्द्रमभमहाकाव्ये”—

गृहागत त मदमूढमानसो
जनस्य हाहेति रवेण पश्यत ।
तथा समास्फालयति स्म भूतले
यथा स सर्वावयवैर्व्ययुज्यत ॥

इति । नृपोऽपि यशोमति, वनान्ते—वनमध्ये, ‘अन्तो नाशावसाने च मध्ये पूर्वनिरन्तरे’ इति विश्वप्रकाश । नियमस्थित मुनिं निरूपयन्नेव—विलोकयन्नेव मृगाटवीं ययौ ॥

ततो मृगाणामनवाप्य हिंसनं
निवर्तमानो वदनेन शुष्यता ।
मृगव्यविघ्नाऽयमिति क्रुधा मुना—
वमोचयत्पञ्चशतीं स शौवनीम् ॥ ३८ ॥

३८ तत इत्यादि । ततस्तत्र वने । मृगाणां हिंसनं अनवाप्य शुष्यता वदनेन निवर्तमानस्य यशोमते, अयं मुनिं दुरात्मा नावलोकनीयं न, यतो मृगयस्य विघ्नो बभूव—आखेटनस्य प्रत्यह, ‘विघ्नोऽन्तरायः प्रत्यह’, ‘आखेटनं मृगव्यं स्याद’ (?)—उभयत्राप्यमर । इति कृत्वा, मुनौ पञ्चशतीं शौवनीं—शुनां समहं शौवनी, तथोक्ता । ‘स्थूलद्रुयुवह्रस्वक्षिप्रक्षुद्रस्य ल्वादेरे-ङ्केक’ (शा. व्या सू II iii 56) इति सूत्रेण श्वन् शब्दस्य वकारस्यो कारादेश, तस्मादाणि । मुनौ सुदत्ताचार्ये, अमोचयत् मोचयति स्म ॥

तप प्रभावात्तमनिघ्नतीं पुन—
विलोक्य ता तत्र विवृद्धमत्सरम् ।
स्वहस्तार्हिसां कलयन्तमागतो
वणिक् कल्याणसुहृत्प्रसङ्गत ॥ ३९ ॥

३९ तप इत्यादि । तप प्रभावात्तं मुनिमनिघ्नन्तीं—आवाधाकारिणीं तां सारमेयसहतिं, विलोक्य तत्र मुनौ, विवृद्धमत्सर—प्रवर्धमानमन्यु, ‘अन्याभि-

बृद्धयसहनेऽभयं मन्त्रे तु मत्सरः' इति विश्वप्रकाशः । स्वहस्ताहिंसा-स्वस्य हस्तः करः; 'हस्तौ तु पाणिनक्षत्रे' इत्यमरः । तेन हिंसां कलयन्तं-मन्यमानं; यशोमतिं प्रसङ्गतः-ग्रामान्तरव्यवहारतः, कान्तारं संगच्छन् कल्याणमुद्धत्-कल्याणनामधेयमित्रं वणिक् श्रेष्ठी श्रेष्ठः, आगतः-स्वयमेवाययौ ॥

उपद्रवं तस्य मुनेर्विलोक्य-
 जघोचदेवं स तद्वा यशोमतिम् ।
 महामुनी देव नमस्क्रियोचिते
 किमीदृशं कर्तुमिह त्वमर्हसि ॥ ४० ॥

४०. उपद्रवमित्यादि । तदा तस्य मुनेरुपद्रवं-बाधां विलोक्यन् स चाणिगेव यशोमतिं राजानमवोचत् । देव-भो राजन्, त्वमिह नमस्क्रियोचिते-नमस्कारार्हं, महामुनौ-सुदत्ताचार्ये, ईदृशमर्हत्त्वं कर्तुमर्हसि किम् ॥

दुरीहितं किञ्च यदत्र तत्परं
 तदेव मुष्णाति भवे भवे शिवम् ।
 मनस्तु नित्यं तपसि स्थिरं वह-
 अजप्यशक्तिः शतयज्वनोऽप्ययम् ॥ ४१ ॥

४१. दुरीहितमित्यादि । किञ्च विशेषोऽस्ति । अत्र-मुनौ तव यद् दुरितमस्ति, तदेव भवे भवे-जन्मानि जन्मानि, परं-अधिकं शिवं-कल्याणं । 'श्वःश्रेयसं शिवं भद्रं कल्याणं मङ्गलं शुभं' इत्यमरः । मुष्णाति-अपहरति । तपसि नित्यं स्थिरं यथा भवति तथा मनो वहन्नयं मुनिः शतयज्वनोऽपि शतमख-स्यापि, अजप्यशक्तिः-जेतुं शक्या जप्या; न जप्या अजप्या; अजप्या शक्ति-र्यस्य सः असावजप्यशक्तिः ॥

अहर्षणोऽप्येष करोत्यनुग्रहं
 विनिग्रहायैव भवत्यकोपनः ।
 अनारतं ज्ञानसमाहितात्मना-
 मलीकसामान्यामिदं हि चेष्टितम् ॥ ४२ ॥

४२. अहर्षण इत्यादि । एष मुनिः अहर्षणोऽपि-रागरहितोऽपि अनुग्रहं-दयां, सकलप्राणिषु करोति । एषः अकोपनः सन् विनिग्रहाय-विषयनियमनाय भवति । तथाहि, अनारतं-अनवरतं ज्ञानसमाहितात्मनां-ज्ञानेन समाहितो गोप्यात्मा यत्नो

येषां ते तेषां मुनीनां इदं चेष्टितमलोकसामान्यं—न लोकः, अलोकः, जनः, 'लोकस्तु भुवने जने' इत्यमरः। समानस्य भावः सामान्यम्। जनवर्तनातिक्रान्तमिति यावत् ॥

ततोऽस्य भक्त्या प्रणिपत्य पादयो-
गृहाण वाचं कृतदोषशोधनीम्^१।
प्ररोचते तुभ्यमिदं हि मद्ब्रुवो
न चेदधस्तादवपातुमिच्छसि ॥ ४३ ॥

४३. तत इत्यादि। ततस्तस्मात्कारणात्। भो राजन्, त्वमस्य मुनेः पादयोर्भक्त्या प्रणम्य, कृतदोषशोधनीं—विरचितपापपरिहारिणीं अस्य सुदत्ताचार्यस्य वाचं भारतीं, गृहाण—स्वीकुरु। इदं मद्ब्रुवः तुभ्यं न रोचते चेत्, 'यस्मै देवे'ति सूत्रेण चतुर्थी। त्वमधस्तादधोलोकं नरकमवपातुं—गन्तुमिच्छसि ॥

नृपस्तु तं प्रत्यवदत्कथं त्विमं
नमेयमस्नानतनुं मलीमसम्।
कुलेन^२ कोऽस्माविति निर्णयादृते
वने भृगव्यस्य च विघ्नकारिणम् ॥ ४४ ॥

४४. नृप इत्यादि। नृपः तं वणिजं प्रति अवदत्। अस्नानतनुं—स्नान-रहितशरीरं, मलीससं—स्नानरहितत्वादङ्गे मलधारिणं कथं नमेयं—नमनस्य योग्यो नमेयः, कथं केन प्रकारेण नमेयः, तं। कुलेन—वंशेन असौ कः इति निर्णयात्—निश्चयात् ऋते। 'समौ निर्णयनिश्चयौ' इत्यमरः। वने भृगव्यस्य—आखेटनस्य विघ्नकारणं—प्रत्यूहहेतुं इमं पापिनं किमर्थं वर्णयसि केन प्रकारेणापि नमनायोग्यमिति यावत् ॥

वणिक्त्ववादीदयमेव सर्वदा
शुचिः सदाचारनिरुद्धकिल्बिषः।
जलेन शुद्धिस्त्वपवित्रचेतसां
पुरीपमुष्टैर्बहिरम्बुमार्जनम् ॥ ४५ ॥

४५. वणिगित्यादि। वणिक् कल्याणामित्रं राजानमित्यवादीत्। सदाचार-निरुद्धकिल्बिषः—सदाचारेण—प्रशस्तचारित्र्येण निरुद्धं किल्बिषं यथा येन स तयोक्तः। 'अस्त्री पङ्कं पुमान् पाप्मा पापाकिल्बिषकल्मषम्' इत्यमरः। अयं सुदत्ता-

चार्यः सर्वदा शुचिः; तथाहि—अपवित्रचेतसां—पवित्रेतरचित्तानां; 'पवित्रः प्रयतः पूतः' इत्यमरः । जलेन शुद्धिः तु नीरस्नानमिति । पुरीषमुष्टेः—वर्चोनिचितमुष्टेः; 'पुरीषं गूथवर्चस्कम्' इत्यमरः । बहिरम्बुमार्जनं—बहिरुदकप्रक्षालनमिव । यदाह महाभारते व्यासः—

आत्मा नदी संयमतोयपूर्णा
सत्यावहा शीलतटा दयोर्मिः ।
तत्राभिषेकं कुरु पाण्डुपुत्र
न वारिणा शुध्यति चान्तरात्मा ॥

इति । तथा चाह कविराक्षसः—

द्विजेन्द्रो वा कलाड्यो वा कामकारी भवन् सदा ।
नित्यं निमज्जन्नप्यब्धौ नान्तःशुद्धो भवत्यलम् ॥

इति ॥

कुलेन गङ्गोऽप्यमनङ्गनिर्जयी
चिरं कलिङ्गेषु धिरुदविक्रमः ।
सुदत्तनामा पुनरद्य तप्यते
तपः कुतोऽप्युद्धृतभोगलालसः ॥ ४६ ॥

४६. कुलेनेत्यादि । अनङ्गनिर्जयी अयं मुनिः, कुलेन—अन्वयेन, गङ्गः—
गङ्गवंशः, इक्ष्वाकुवंशवत् प्रसिद्धियुक्तः । चिरं भृशं कलिङ्गेषु कलिङ्गनाम-
धेयदेशराजत्वे तत्राधिरुदविक्रमः । कुतोऽपि अकस्मात् जातवैराग्यात् उद्धृतभोग-
लालसः—परिहृतस्रक्चन्दनवनिताद्रिकाइक्षः, 'कामोऽभिलाषस्तर्षश्च सोऽत्यर्थं
लालसा द्वयो'रित्यमरः । सुदत्तनामासौ पुनरद्य तपस्तप्यते । तपस्तपसीति धातुः । तपेः
कर्तारि कर्मवत् कार्यं भवति । कर्मत्वाद्यगादि । तप्यते तपांसि धीरः करोतीत्यर्थः ॥

मृगव्यलीलाविनिघातकारणं^१
यदात्य^२ देव त्वममुं^३ तथैव तत् ।
अमुष्य धर्मप्रकृतेः प्रभावतो
वने न पापिर्द्धिरिह प्रवर्तते ॥ ४७ ॥

४७. मृगव्येत्यादि । देव, भो राजन्, अमुं मुनिं मृगव्यलीलाविनिघात-
कारणं, यदात्य—यद् वपि, तत् तथैव । धर्मप्रकृतेः धर्मप्रधानस्य, 'प्रधानं प्रकृतिः

१. 'प्युज्जित' M, P. २. 'विनिघात' P. ३. कारिणं M, P. ४. सदाह P.
५. त्वमिमं M, P.

स्त्रियां' इत्यमरः । अमुष्य मुनेः प्रभावतः सामर्थ्यादिह वने पापद्धिः—मृगव्यं;
'आखेटनं मृगव्यं स्यात् पापद्धिर्मृगया स्त्रियां' इति विश्वः । न प्रवर्तते—न भवति ॥

सुहृद्भ्रूचस्तत्परिभाव्य भूपति-

स्तमादरेण प्रणनाम पादयोः ।

अमन्यतैवं शिरसीनमर्चयन्

करोमि सद्यः परिशुद्धिमागसः ॥ ४८ ॥

४८. सुहृदित्यादि । भूपतिः सुहृद्भ्रूचः परिभाव्य, आदरेण तममुं पादयोः
प्रणनाम । सद्यः, शिरसा—स्वकीयकरवालविदारितस्वमस्तकेन, एनं मुनिमर्चयन्,
आगसः—निजापराधस्य परिशुद्धिं करोमि इति मनस्यमन्यत ॥

मुनिश्च राज्ञः स्वाशिरश्चिकर्तिषो-

निवार्य हस्तेन हृदिस्थमब्रवीत् ।

सविस्मयस्तं समपृच्छदादरा-

त्पितामहादेर्गतिमुर्वरापतिः ॥ ४९ ॥

४९. मुनिरित्यादि । मुनिश्च, स्वाशिरश्चिकर्तिषोः—स्वकीयमस्तकविदलन-
करणकामस्य राज्ञः हृदिस्थं—अलुक्समासः 'हलस्तप्तम्या' इति । हृद्वास्थितं
उद्योगं कृत्यं हस्तेन निवार्य अब्रवीत् । सविस्मयः उर्वरापतिः आदरात्
पितामहादेर्गतिं अपृच्छत्—पप्रच्छ ॥

ततोऽवधिज्ञाननिरूपितं मुनि-

र्यथावदाख्यन्वृपतेर्मनीषितम् ।

पितामहस्ते तपसा स पञ्चमा-

त्परं वृषः स्वर्गमगच्छदूर्जितम् ॥ ५० ॥

५०. तत इत्यादि । ततोऽनन्तरं मुनिः सुदत्ताचार्यः अवधिज्ञाननिरूपितं
अवधिज्ञानेन उदीरितं वृपतेर्मनीषितं यथावदाख्यत्—अब्रवीत् । तत्कथम् । भो
राजन्, ते तव पितामहः—पितृपिता, 'पितामहः पितृपिता' इत्यमरः । यशोघः
तपसा तपोश्लेष्म पञ्चमात् ब्रह्मकल्पात् परमन्यं ब्रह्मोत्तरमिति ऊर्जितं—श्रेष्ठं स्वर्ग-
मगच्छत् । ब्रह्मोत्तरमिति पठं नाकमुपगतवान् ।

स तत्र दिव्यामरणीर्विभूषितो
 नवोदितादित्यानिभश्च तेजसा ।
 सुखानि देवीनिवहेन निर्विश-
 ञ्चनूनकामो रमते दिवानिशम् ॥ ५१ ॥

५१. स इत्यादि । तत्र षष्ठस्वर्गे दिव्यामरणीर्विभूषित, तेजसा च नवोदितादित्यानिभः देवीनिवहेन साक सुखान्निर्विशद् अनुभवन्, अनूनकाम- सन् दिवानिशं-अनवरत रमते ।

विषेण हत्या निजमेव बल्लभं
 तवापि माता व्यजनिष्ट कुष्ठिनी ।
 मृतापि^१ सा दुर्गतिमभ्युपेयुपी
 सुदु खिता सीदति वत्स पञ्चमीम् ॥ ५२ ॥

५२. विषेणेत्यादि । राजन्, तत्र मातापि निजबल्लभमेव यशोधर, विषेण- मरलेन हत्वा अष्टबद्धसयोगात् कुष्ठिनी अजनिष्ट-अजनि । दीपजनबुधेत्यादि- सूत्रेण लुङ् । तदुपरि मृता सा अमृतमती, भो वत्स, पञ्चमीं धूमप्रभां दुर्गतिमभ्यु- पेयुपी सती सुदुःखिता भूत्वा सीदति, क्लिभाति ।

यशोधरस्ते जनक पतत्रिण
 निहत्य तद्दोषवेशेन कृत्रिमम् ।
 बभूव केकी शललोऽथ मीनक-
 श्छागो द्विवार कमतश्च कुक्कुट ॥ ५३ ॥

५३. यशोधर इत्यादि । भो राजन्, ते तत्र जनको यशोधर कृत्रिम पतत्रिण निहत्य, शालिपिष्टमय कुक्कुट निहिंस्य, तद्दोषवेशेन प्रथम केकी-मयूरो बभूव । अथ-अनन्तर, शललो-शल्यको बभूव । तदुपरि मीनक. लोहिताक्षनामधेय वारीणि बभूव । द्विवार-द्विप्रकारेण, छाग.-वस्तक. बभूव, कमतश्च कुक्कुटो बभूव

यशोघसूनोर्जननी ऋमादभू-
 दनल्पदुःखा तत एव दोषत^१ ।
 ससारमेयो भुजगश्च नक्रक-
 श्छागाङ्गना सा महिपोऽथ कुक्कुटी^२ ॥ ५४ ॥

५४. यशोघ इत्यादि । यशोघसूनो. यशोधरस्य जननी चन्द्रमती तत एव दोषत तस्मात् कृतकुक्कुटहननसभूतभूदिदोषात् । अनल्पदु खा सती ससारमेयो

यः सारमेयेण रात्रिजागरेण सहितो भुजगोऽभूत् । प्रथमं कुक्कुरो बभूव । तदुपरि
 कृष्णसर्पाजनि । तदूर्ध्वं नक्रकः शिशुमारोऽभूत् । तदुपरि छागाह्वना, बर्करयोपिद
 भूत् । क्रमशो महिषो लुलायोऽजनि । अय-अनन्तरं कुक्कुटी चाभूत् ।

ततो वनान्ते मयता निपातितौ
 धनुर्भृता भूमिप शब्दवेधिना ।
 विमृत्य^१ शुद्ध्या कृकचाकुनन्दना-
 विमावभृतां कुसुमावलीसुती ॥ ५५ ॥

५५. तत इत्यादि । भो भूमिप, धनुर्भृता-क्रोदण्डधारिणा भवता शब्द-
 वेधिना वाणेन निपातितौ क्षतौ, कृकचाकुनन्दनौ-ताम्रचूडपुत्रौ । शुद्ध्या-मुनि-
 निरूपितसद्दर्मश्रवणानुरागपरिणामेन विमृत्य-मरण प्राप्य, इमौ कुसुमावलीसुताव-
 भूताम् ॥

इति स्वसंकल्पनयापि हिंसया^२
 निशम्य^३ घोरं भवविभ्रमं पितुः ।
 नृपः स भीतो बहुजीवघाततो
 व्यधत्त वैराग्यरसाधिकं मनः ॥ ५६ ॥

५६ इतीत्यादि । नृपो यशोमतिः स्वसंकल्पनया हिंसया, पितुः-जनकस्य,
 घोर-भीष्म, भवविभ्रम-ससारभ्रमण, निशम्य-श्रुत्वा, बहुजीवघाततः भीतो मूढा,
 मन-चेतः, वैराग्यरसाधिक-विरागस्य भावो वैराग्य तस्मिन् । रसो धैर्यं 'शृङ्गारादौ
 विषे वीर्ये गुणे रागे द्रवे रस.' इत्यमर । तेनाधिक व्यधत्त-अकरोत् ।

तदीयपुत्रावपि तत्क्षणे^४ गतौ
 मुनीश्वरे वक्तारि तद्भवक्रमम् ।
 विभक्तमन्वस्मरतामपि स्वयं
 प्रबोधकप्रायमवा खलु स्मृति ॥ ५७ ॥

५७. तदीयेत्यादि । मुनीश तद्भवक्रम तयोर्यशोधरचन्द्रमृत्योः भवः
 जनन, तस्य क्रम वक्तारि सति तत्क्षणे गतौ-तदैव समागतौ । तदीयपुत्रौ-
 यशोमतिपुत्रौ । अभयमत्यभयरुचिकुमारौ विभक्त पृथक् पृथक् स्वयमप्यन्व
 स्मरतां-अनुस्मरतः । तथा हि-स्मृतिः स्मरण, प्रबोधकप्रायमवा हि-ज्ञातृजन-
 प्रतिबोधनात् प्रचुरभवा हि ॥

ततश्च निर्वेगपरो नराधिपो

नराधिनाथैर्बहुभिः समन्वितः ।

विमुच्य राज्यं तनये तपोऽग्रही-

द्वणिकच कल्याणसुहृन्महामतिः ॥ ५८ ॥

५८. तत इत्यादि । ततोऽनन्तरं निर्वेगपरो वैराग्यतत्परः नराधिपः—
यशोमतिः तनये; अभयरुचिकुमारे राज्यं विमुच्य—निक्षिप्य, बहुभिः नराधिनाथैः
साहितः समन्वितः भूत्वा सुदत्ताचार्यसमीपे तपोऽग्रहीत् । महामतिः तत्त्वा-
लोकनचतुरमतिः वणिकश्रेष्ठी श्रेष्ठः कल्याणसुहृत्—कल्याणमित्रं तु तपोऽग्रहीत् ।
जीवनदीक्षां जग्राह ॥

पितुस्तपोविघ्नभयात्तदात्मज-

स्तदा गृहीतं^१ नरनाथवैभवम् ।

विरक्तचेता विषयेषु दत्तवा-

न्यशोधराख्याय निजानुजन्मने ॥ ५९ ॥

५९. पितुरित्यादि । तदात्मजः यशोमतेः सुतोऽभयरुचिकुमारः पितुः
यशोमतेः तपोविघ्नभयात्—तपसः अन्तरायभयात्, तदा गृहीतं कर्मभूतं नरनाथ-
वैभवं विषयेषु विरक्तचेता भूत्वा यशोधराख्यनिजानुजन्मने—स्वकीयानुजाय, दत्तवान्
—यच्छति स्म ॥

ततो भगिन्या सह मुक्तमोहया

सुदत्तमासाद्य महामुनीश्वरम् ।

त्यजन् परिस्पन्दमनिन्दया^२ धिया

विमोक्षविद्यासु गणैरैशिक्षयत्^३ ॥ ६० ॥

६०. तत इत्यादि । ततोऽनन्तरं अभयरुचिकुमारः मुक्तमोहया भगिन्या—
स्वप्ना, अभयमत्या सह सुदत्तमासाद्य, अनिन्दया धिया परिस्पन्दं—परिग्रहं, परि-
त्यजन् विमोक्षविद्यासु—निःश्रेयसानिमित्ततत्त्वविद्यासु । गणैः—जिनमुनिसमुदायैः
अशिक्षयत्—‘शिक्ष विप्रोपादाने’ इति धातौ कर्मणि लङ् ॥

१. 'ग्रहीत् T. २. 'मनिन्दितो P; -'ममन्दया M. ३. 'गणै' M, T, P.
४. 'रशिक्षयत् P.

इत्थं यौ वृषतनयी यशोमतीयौ

कान्तारे गुरुचरणानुपासिपाताम् ।

आवां तावभयरुचिं तयोस्तु नाम्ना

मामुच्चैरभयमतीमिमां वदन्ति ॥ ६१ ॥

६१. इत्थमित्यादि । यशोमतीयौ—यशोमतीसम्बन्धिनी । 'दोः छः'

(शा. व्या. सू. I, III. 26) इति सूत्रेण सम्बन्धार्थे उपत्ययः । इमौ तनयौ राजकुमारौ यौ कान्तारे गुरुचरणौ मुदत्ताचार्यपादौ उपासिपातां उपासनां चक्रतुः । 'शासु अनुशिष्टौ' इति धातौ लुङ् । तावावां तयोस्तु नाम्ना मामुच्चैः अभयरुचिं वदन्ति । इमां अभयमतीं वदन्ति ॥

अद्य ते नगरतो बहिर्वने

मारिदत्त वसतो महामुनेः ।

भिक्षणाय^१ नियमादिहागता-

चप्रहीष्वहि तु चण्डकर्मणा ॥ ६२ ॥

६२. अद्येत्यादि । भो मारिदत्त, ते तत्र नगरतो बहिर्वने नगरात् बहिःस्थित-
वने 'गिरिनद्यादीनामि'ति णत्वम् । वसतः—संतिष्ठमानस्य, महामुनेः मुदत्ता-
चार्यस्य नियमात्—नियोगादिह पुरे भिक्षणाय—आहाराय आगतौ आवां । चण्ड-
कर्मणा त्वप्रहीष्वहि । स्वीकृतवन्तौ । ग्रह उपादाने इति धातौ लुङि उत्तमपुरुष-
द्विवचनम् ॥

सङ्कल्पहिंसाजनितं तु घोरं

भवेपु दुःखं तदिदं स्मरन्ती ।

विमुच्य बाल्येऽपि विभूतिमिद्धा-

मास्तां हि शिष्यौ^१ मुनिपुङ्गवस्यऽ ॥ ६३ ॥

६३. संकल्पेत्यादि । संकल्पहिंसाजनितं भवेपु—जन्मसु, घोरं—भयंकरं
'तदिदं दुःखं तौ अभयमत्यभयरुचिकुमारौ बाल्ये शिशुत्वेऽपि, इद्धां—उज्ज्वलां,
विभूतिं—संपदं, विमुच्य-त्यक्त्वा, मुनिपुङ्गवस्य—मुदत्ताचार्यस्य शिष्यावन्तेवासिनौ ।
आस्तां हि । अभवतां खलु । 'अस भुवि' धातौ लङ् परस्मैपदद्विवचनम् ॥

क कृत्रिमपत्रिणो वधविधि क तद्दु सह
भवभ्रमणमावयोरिति मन परीतापिनौ ।

जिघासुमिह जीवराशिमधुना भवन्त पुन

विलोक्य कृतविस्मयो कृतकूपी च वर्तावहे ॥ ६४ ॥

६४ केत्यादि । कृत्रिमपत्रिण कृतकृताग्रचूडस्य वधविधि क्व, आवयो दुस्सह भवभ्रमण क्व इति मन परीतापिनौ, नहिबुद्धिविषयधिसहित निरुचि क्वौ तिकारकस्य'ति सूत्रेण (शा व्या सू II ॥ ९०) अव्ययरूपोपसर्गस्य वा दीर्घ । अधुना-इदानीं, जीवराशि तिरश्चां निचय, जिघासु हन्तुमिच्छु भवन्त त्वां विलोक्य कृतविस्मयो आवा कृतकूपौ सन्तौ, वर्तावहे सतिष्ठावहे ॥

‡ तदुक्तमाकर्ण्य तु चण्डमारी

विलोक्यमाना सह पौरवर्गै ।

अवेत्य तौ स्वस्य च भ गिनेयी

स मारिदत्तो वृपतिर्जहर्ष ॥ ६५ ॥

६५ तदुक्तमित्यादि । चण्डमारी पौरवर्गैस्सह पुरजनसन्दोहैस्साक, तदुक्त-तस्य अभयरुचिकुमारस्य, उक्त-वचन । 'उक्त भाषितमुदित चर्चितमाख्यात मभिहित लपितम्' इत्यमर । आकर्ण्य श्रुत्वा । पुरजनसचयैर्विलोक्यमाना सती, जहर्ष-दृष्टवती, स मारिदत्तो वृपतिश्च तावभयन्तप्रभयरुचिकुमारौ स्वस्य भागिनेया-ववेत्य स्वसृपुत्राविति विज्ञाय, जहर्ष-हर्ष कृतवान् ॥

विरक्तिमासाद्य^१ तु चण्डमारी

विलोक्यमाना वपुषा जनौधै ।

ननाम युग्म वधदुःखभीरु

स्तदाज्ञयासादितंशुद्धदृष्टि ॥ ६६ ॥

६६ विरक्तिमित्यादि । वधदुःखभीरु -बहुप्राणि, हिसनसज्जातदु खान्दीता चण्डमारी, जनौधै विलोक्यमाना, वपुषा चरणयुगलचलनकरणपरिणतशरीरेणाप-लक्षिता भूत्वा, अभयरुचिकुमारचरणसमीप स्वयमेव गत्वा, तदाज्ञया तस्य कुमार-

‡ This verse as such is not found in any of the MSS Some of the lines are found repeated however, with slight changes, in the next two verses

१ तदुक्तमाकर्ण्य P, तदुक्तमाकर्ण्य L

२ 'सादित P

स्यादेशेन, आसादितशुद्धदृष्टिः—स्वीकृतसम्पददर्शनवती युगमं—वर्णिद्वयं, ननाम-
नमति स्म ॥

पूजयन्तु शुचिभिः कुसुमाद्यै-
र्मामितःप्रभृति मत्पदभक्ताः ।

कुर्वतस्तु वधमत्र कुटुम्बं
नश्यतीत्यभिनिवेद्य तिरोऽभूत् ॥ ६७ ॥'

६७. पूजयत्यादि । मत्पदभक्ताः—मम पदयोः भक्ताः, इतः प्रभृति—इत ऊर्ध्वं मां कुसुमाद्यैः कुसुमाक्षतजलगन्धद्रीषधूपबलिफलैः पूजयन्तु । अत्र—मयि निमित्ते 'निमित्तात्कर्मणि' इति सूत्रेण (का. रू. I ४२५) सप्तमी । वधं कुर्वतः पुंसः कुटुम्बं नश्यतीति अभिनिवेद्य—अभितो ज्ञापयित्वा, शार्पं कृत्वा वा । 'शापस्त्व-
भिनिवेदनम्' इति विश्वः । तिरोऽभूत्—तिरोदधे ॥

अपि च कुसुमदत्ते पुत्रवर्ये स्वराज्यं
विषयसुखविरक्तो मारिदत्तो विधायै ।
वनगतमथ ताभ्यां श्रीसुदत्तं प्रपन्नो
निरुपमविनयश्रीः संयमित्वं प्रपेदे ॥ ६८ ॥

६८. अपि चेत्यादि । विरक्तः—बहुजीवहिंसनभयात् वैराग्ययुतः मारिदत्तः कुसुमदत्ते पुत्रवर्ये स्वराज्यं, निधाय—कृत्वा, अथ—अनन्तरं, वनगतं श्रीसुदत्तं वनमध्यावतिष्ठमानं श्रीसुदत्ताचार्यं, ताभ्यां वर्णिद्वयेन सार्धं प्रपन्नः—संप्राप्तो, मारिदत्तः निरुपमविनयश्रीः भूत्वा संयमित्वं—मुनेः प्रसन्नतयान्तेवासित्वं प्रपेदे—प्राप्तः । इदं मालिनीवृत्तम् ।

विद्यामधीत्य सुचिरं गुरुसंनिधाने
तप्त्या तपश्च बहिरन्तरिति द्विभेदम् ।
त्यक्त्वा समाधिविधिना तनुमायुरन्ते
देवोऽभवत्स वृपतिस्त्रिदिवे तृतीये ॥ ६९ ॥

६९. विद्यामित्यादि । वृपतिर्मारिदत्तनामधेयो मुनिः, गुरुसंनिधाने-
सुदत्ताचार्यसमीपे विद्यां—तत्त्वावलोकनादिचतुरविधां सुचिरमधीत्य । बहिरन्तरिति द्विभेदं तपश्च तप्त्वा—कृत्वा । आयुरन्ते—आयुषोऽवसाने, समाधिविधिना संन्यसन-
विधानेन तनुं शरीरं त्यक्त्वा तृतीये त्रिदिवे स्वर्गे, देवोऽभूत् । इदं वृत्तं वसन्त-
तिलकाभिधानम् ॥

१. After this, T and P have a verse 67 consisting of *ab*, viz., देव्या तयोर्चनया तथैव । वित्रीयमाणः सह पौरुषै, and *cd* being same as 65 *cd* २. निधाय P.

अल्पं निजायुष्यमवेत्य तौ च'
 तपश्चरित्वा यमलौ यथोक्तम् ।
 योगेन निर्मुच्य शरीरबन्ध-
 मीशानकल्पेऽनिमिपावभूताम् ॥ ७० ॥

७०. अल्पमित्यादि । तौ यमौ—तद्दार्णिद्वयं, निजायुष्यमल्पमवेत्य, यथोक्तं—
 आगमोक्तिमनतिक्रम्य, तपश्चरित्वा—रचयित्वा, योगेन—ध्यानेन, 'योगः संनहनो-
 पायध्यानसंगतियुक्तिषु' इत्यमरः । शरीरबन्धं निर्मुच्य—त्यक्त्वा ईशानकल्पे—
 द्वितीयनाके, अनिमिषौ—देवौ, 'अमरोऽनिमिषः सुरः' इति विश्वः । अभूतां—
 सञ्जातौ । इयमिन्द्रवज्रा ॥

अमरवनितामारस्मेरावलोकनगोचरं
 तरुणतरणिच्छायाचोरं चिरं^१ दधतौ वपुः ।
 विषमभवनिःसारीकर्तुर्मुनेः स्मरणावहौ
 परमसुखिनौ रमाते तौ सुरावसथस्थितौ ॥ ७१ ॥

७१. अमरेत्यादि । अमरवनितामारस्मेरावलोकनगोचरं—अमरवनितानां,
 मारात्—कामात् सञ्जातं स्मेरावलोकनं, तस्य गोचरं—विषयं, तरुणतरणिच्छाया-
 चोरं—तरुणश्वासौ तरणिश्च तरुणतरणिः, तस्य छाया—कान्तिः; 'छाया सूर्यप्रिया
 कान्ति'रित्यमरः; कान्तेश्चोरं—स्तेयं, वपुः—शरीरं चिरं दधतौ । विषमभव-
 निःसारीकर्तुः—विषमश्वासौ भवश्च विषमभवस्तम् । निस्सारीकर्तुः—अनिस्सारं
 निस्सारं करोतीति निस्सारीकर्ता, तस्य मुनेः सुदत्ताचार्यस्य स्मरणावहौ—स्मृतिं
 कुर्वन्तौ । 'स्मृत्यर्थकर्मणि' इति सूत्रेण (का. व्या. सू. II iv. 39) कर्मणि पठ्यते ।
 परमसुखिनौ, सुरावसथस्थितौ—सुराणाभावसथः सदनम् । 'वसत्यावसथावासः'
 इति धनंजयः । तत्र स्थितौ तौ देवौ । रमाते—रमणं चक्रतुः । इदं हरिणीवृत्तम् ॥

स्वर्गाधिरोहमवधार्य तयोः सुदत्ता-
 द्यौधेयभूतलपतेश्च तपोबलेन ।
 तद्विप्रयोगजनितं प्रविमुच्य शोकं
 प्रीतिं यशोधरनृपः परमां जगाम ॥ ७२ ॥

७२. स्वर्गेत्यादि । यशोधरनृपः सुदत्ताचार्यात् तयोरभयमत्यभयरुचि-
 मुन्योः, द्यौधेयभूतलपतेर्मारिदत्तमुनेश्च तपोबलेन स्वर्गाधिरोहमवधार्य—निश्चित्य, तद्वि-
 प्रयोगजनितं—तेषां वियोगसंभूतं शोकं शुचं प्रविमुच्य—त्यक्त्वा, परमां प्रीतिं जगाम !
 इयमपि वसन्ततिलका ॥

गुरुषु विनयवृत्तिं धन्वुषु प्रेमबन्धं

रिपुषु करकृपाणं दर्शयन्नाह्वेषु ।

अधिगतनयसिन्धुः सत्यसन्धः स राजा

रणमुखजयसिंहो राज्यलक्ष्मीं बभार ॥ ७३ ॥

७३. गुरुप्रित्यादि । गुरुषु विनयवृत्तिं दर्शयन्, धन्वुषु-शातिषु प्रेमबन्धं दर्शयन्, आह्वेषु-युद्धेषु 'सङ्ग्रामाभ्यागमाहवाः' इत्यमरः । रिपुषु परिपान्थिषु निमित्तेषु सत्सु । 'निमित्तात्कर्मणी'ति सूत्रेण (का. रू. I. ४२५) सप्तमी । करकृपाणं करतलकलितसङ्गं दर्शयन् । अधिगतनयसिन्धुः-प्राप्तनीतिसमुद्रः, सत्यसन्धः सत्यप्रतिज्ञावान् । 'सन्धा प्रतिज्ञा मर्यादा'इत्यमरः । रणमुखजयसिंहः-रणमुखजयसिंहस्यपरनामवेयविराजमानः स राजा-यशोधरभूपालः राज्यलक्ष्मीं-बभार । इयमपि मालिनी ॥

धर्म्यं वर्त्मनि तेजसा नियमयन्वर्णास्तथैवाश्रमा-

न्वृद्धाराधनया हृषीकविजयादुत्तीर्णविद्यार्णवः ।

पारादारपरम्परीणपरमरयातिर्नयोत्कृष्टधी-

रासेविष्ट यशोधरो नरपतिर्दीर्घा त्रिवर्गाश्रियम् ॥ ७४ ॥'

इति श्रीवादिराजविरचिते यशोधरचरिते महाकाव्ये चतुर्थः सर्गः ।

समाप्तोऽयं ग्रन्थः । §

७४. धर्म्यं इत्यादि । वर्णान्-चतुरो वर्णान्, 'विप्रक्षत्रियविद्विशूद्राः चातुर्वर्ण्यम्'इत्यमरः । धर्म्यं वर्त्मनि-अहिंसामार्गं 'धर्मो धनुष्यहिंसायाम्'इति

१. P ends here. २. A and F have the following additional verse as the 75 th :—

तावद्भवन्ति मधुरा मधुशर्कराया-

स्तावद् हृषीकविषया हृदयं सृष्टवन्ति ।

यावद्यशोधरकथा श्रवणानि पुंसां

श्रीवादिराजरचिता न रसेर्किमिति ॥

§ After the colophon, F records the following eulogy:-

काण्ड- कोणमेकं भजतु भयवशात् कौमरस्यारोऽयं

मृत्युमीमांसाया किमिति जडधियं कुर्वते गर्वकुसिति ।

येनायं न्यायमार्गप्रकटपटुवच प्रौढिपर्यायसूत्रं

दाडं दुस्तरंगादग्रहणपरिवृष्टान् वादिराजस्तृणेति ॥

धनंजयः । तेजसा नियमयन्-शिक्षयन्, आश्रमात्-आश्रमचतुष्टयम् । 'ब्रह्मचारी-गृही वानप्रस्थो भिक्षुश्चतुष्टयम्' इत्यमरः । तथैव धर्म्ये वर्त्मनि नियमयन् । वृद्धाराधनया-वृद्धसेवया, इषीकाविजयात्-इन्द्रियविजयात् । 'इषाकं विपयीन्द्रियम्' इत्यमरः । उत्तीर्णविद्यार्णवः-लङ्घितान्वीक्षिकीदण्डनीतिराजविद्यसमुद्रः । पारावार-परम्परीणपरमख्यातिः-पारावारः समुद्रः; 'समुद्रोऽब्धिरकूपारः पारावारः' इत्यमरः । तस्य । परम्परीणा-तीरगा । 'पारावारावारपारेभ्यः सः' (शा. व्या. सू. III. 1. 2) इति सूत्रेण स्वप्रत्ययः । ('धधत्प्रत्ययस्येति न्' ।) परम-ख्यातिः कीर्तिर्यस्य सः तथोक्तः 'जनोदाहरणं कीर्तिं साधुवादं यशो विदुः । वर्णशुणावलं ख्यातिम्' इति धनंजयः । यदाह हरिचन्द्रकायिः धर्मशर्माभ्युदये

कृतार्थी कृतार्थी हित त्वा हितत्वात्
सदानं सदा नंदिनं वादिनं वा ।
विभालम्बिभालं सुधर्मा सुधर्मा-
पितख्यापितख्याति सा नौति सानौ ॥

[X. 51 N S Press, 2nd edn 1899]

इति नयोत्कृष्टधीः-नीताबुत्कृष्टबुद्धिर्यशोधरो नरपतिः, त्रिवर्गश्रियं-धर्मार्थकाम-सम्पदम् । 'त्रिवर्गो धर्मकामार्थे' इत्यमरः । दीर्घ-चिरं । आसेविष्ट-भजते स्म । इदं शार्ङ्गलविकीडितम् ॥

अकारयदिमां टीकां चिक्कणो गुणरक्षणः ।
अकरोज्जिनदासोऽथ चिक्कणात्मजलक्ष्मणः ॥

इति श्रीवादिराजकृत-यशोधरनामधेय-महाकाव्यटीकायां लक्ष्मणकृतायां चतुर्थः सर्गः ।

वादिराजकृतकाव्यभावनं
साधुजैनमुनिपादसेवनम् ।
वीतरागचरणाब्जलोकनं

प्रीतयेऽस्तु मम जन्मजन्मनि ॥
श्रीमत्पद्मणगुम्भटेत्यभिहितौ श्रीवर्णिनौ भूतले
ख्यातौ चारुचरित्रशार्धिहिमगू तत्प्रीतये लक्ष्मणः ।
मन्दो बन्धुरवादिराजविदुषः काव्यस्य कल्याणदां
टीकां क्षेमपुरेऽकरोद्भूतरश्रीनिमिनायाले ॥

ENGLISH TRANSLATION

YAŚODHARA'S TALE

Canto I

1. My homage to Lord Suvrata, the cloud laden with waters of rigorous vows, whose deep rumbling is the profound Religion (of Jainism) which makes the peacock, the illustrious king of the gods (Indra), begin to dance in delight.

2. May our Teachers all — *Jina-s*, *Siddha-s*, *Sūri-s*, *Upādhyāya-s* and *Sādhu-s* — bestow on us *nirvāna*, the highest good.

3. May the illustrious Samantabhadra and the others, the excellent mountains of poetic gems, grant us an abundance of the best gems of expression.

4. This is a brief account of past history. To those who listen with mindfulness, good things will flow in and evil things will wither away.

5. This work promotes dispassion and secures a clear vision, it annihilates diseases and removes afflictions

6. The same Vādirāja who sang the adventures of Pārśvanātha-Kakutstha, has composed this tale of Yaśodhara.

7. In the land of Bhārata, in the country called Yaudheya, there is a city by name Rājapura, comparable to the city of Rājarāja (Kubera) himself ;

8. Whose surrounding fort-wall made of gold, kissing the very clouds, appears always like the halo of the mid-day sun ,

9. Wherein the light of the mid-day sun, mingled with the glow of rubies set in the turrets of the mansions, appears like the light of dawn ;

10 Which, with its banners fluttering in the wind on the mansions of the wealthy, seems to invite, from above, the needy from every direction ;

11. Wherein, fawn-eyed women, though with limbs of unequal (also, 'unequaled') charm, appear to the gallants sweet in every limb ;

12. Where young princes are liberated from the distress of the fire of passion by caressing against their bosom the breasts of women, like mountains caressing clouds ;

13 Wherein riches, like the learning of the virtuous, grow more and more, even when freely distributed to the needy, day after day.

14 In the unmentionable (a euphemism for 'southern') quarter of that city, stands the goddess Caṇḍamāri to whom animal slaughter is exceedingly dear ;

15 Who, of terrifying countenance, plunges the land and locality in ruin when she is not propitiated with timely sacrifices of animals ,

16 And who, when propitiated duly by the citizens, favours them by destroying famine and deadly epidemics.

17. In the month of Āśvayuja and Caitra, festivals are celebrated in her honour, by citizens headed by the king, to win favours by propitiating her

18 Spring came and announced, as it were, his advent to the goddess through the songs of cuckoos intoxicated by tasting the tender sprouts of mango trees.

19. Causing the red *asoka* bunches to bloom forth on all sides, that season seemed to bring to the goddess his own blood as sacrifice.

20. The cuckoos on the branches of the mango trees in the temple-yard looked like offerings of meat, at the ends of spears, brought by Spring (the devotee).

21. Unable to let any delay in the punctual worship of the deity, (the punctilious) King Māridatta repaired to the temple of that goddess.

22. At his command, the citizens brought at once, from all quarters, pairs (i. e. a male and a female) of various animals.

23. In the temple of the goddess, cocks, goats, stags, boars, buffaloes, etc., bound down by tight ropes, were crying aloud in pain.

24. The earth, rent in several places by their piercing yells, seemed to indicate so many openings of the gateways to Hell.

25. The King pulled out his sword and gave this command to Candakarman :—" Seek out a human pair endowed with wholesome features

26. After I have sacrificed the human pair with my own hands to the goddess, the citizens shall sacrifice the different pairs of lower animals.

27. Otherwise, there will be a breach of rule, unleashing the fury of the goddess, to the utter destruction of infants and women, cattle and elders."

28. Thus bidden by the King, Candakarman sent his men at once in all directions and set out himself in quest of a human pair.

29. Meanwhile, the wise and eminent sage Sudatta arrived in the garden of that city with a retinue of five hundred ascetics.

30. He was free from the three Defects (viz., passion, hatred, and ignorance) and devoid of the Three

Injuries (viz , mental, vocal and physical), his conquest over the Three Darts (viz , falsity, illusion, and evil) was complete and he was not tainted by the Three Prides (viz., of wealth, enjoyment and peace.)

31 He was free from the seven fears (viz , of this world, the next world, ability, unprotection, death, pain and accident), and assuring refuge to all beings. He was ever earnest in the study of scriptures and he was a shining flame of pure wisdom.

32. He was a singular abode of austerities, and a vast ocean of all holy rites He was the shining sun for the lotuses of devotees, and he was taintless in his character and conduct

33 Seated in a holy place there in the company of ascetics, he performed in earnest the prescribed rites after a journey.

34. As the company of ascetics observed a fast that day, the sage commissioned a pair of neophytes to obtain alms for themselves.

35. Bowing down to the sage, the twins set out and were caught on their way by Candakarman who took them later to the King of Rājapura.

36 Abhayaruci (the boy) addressed these words to his sister (Abhayamati) :—" Sister, be reconciled in your mind Do not fear death "

37. Don't you know that pain has lost its edge towards us through our prolonged ascetic life ? When the body itself is the source of all pains, how can one expect relief from pain so long as the body endures ?

38. Therefore, why should one wail in suffering that which cannot be avoided ? The wise ones declare that conquest of suffering is the highest penance. "

39. Hearing the words of her elder brother, Abhayamatī declared : " What fear can we have when we know the truth about the past and the future alike ?

40. This is spiritual wisdom, and this its finest fruit . namely, disinterestedness in joy and suffering alike."

41. Consoling each other in this way, the princely pair arrived unvexed at the temple of the terrible Mārī.

42. Wherein the floor, bathed in blood and red in hue, was like the out-stretched tongue of the goddess desiring to taste the wine of blood

43. Where the heaps of flesh, infested by swarming flies, looked like the undigested excess of food vomited out by the terrible Mārī.

44. Through the fresh human skulls hung on the high projections of the temple-wall, the goddess appeared, as if she were assuming numerous faces and looking for live sacrifices

45. When the king drew near, these wise twins, being urged by the people to bless him, pronounced the following benediction —

46. " O King, may this kingdom be the best governed one by your adopting the code of morality which is conducive to the good of all living beings and which ensures the good of all subjects."

47. Seeing them speak so fearless and free, Mārī-datta fell into quiet thought, with eyes staring in dismay

48. " Is this perchance a divine pair disguised in human form ? Or perhaps a celestial couple fairer than Cupid and his mate ?

49. Never before have my eyes espied such unexcelled beauty. By luck, at last, my eyes have reaped the reward of their existence.

50. Even after seeing me with the drawn sword and this goddess so relentness, the minds of these two remain unvexed. What a matchless courage !”

51. Then he put them these questions aloud : “ Who are you ? ” “ Whence did you come ? ” “ Which is your family ? ” “ For what reason are both of you disinterested in pleasures even in childhood ? ”

52. Thereupon the wise Abhayaruci replied to him in words whose light dispelled the boundless darkness of sin

53. “ Oh King, our account is such as can be liked by the virtuous only. But you are fond of vice. Of what avail is our tale ? ”

54. A perverse nature cannot brook the sight of virtue. To one affected by bilious fever, milk does not taste sweet

55. So let our story alone. Do that which thou thinkest good. May that which our karma has conditioned be our lot. We have nothing to complain about.”

56. On hearing this, the King threw his sword away and with folded hands importuned him to narrate his story. The prince then started his narration.

57. Meanwhile, the whole lake of royal retinue honoured that waxing moon (viz, Abhayaruci) exuding the nectar of morality, with lotus-buds of folded hands.

58. “ Oh King, I heartily congratulate you on your mind being drawn towards the Noble Path. Religious faith, once kindled, will surely bring a benevolent mind to men in course of time.

59. Turn your attentive mind, therefore, to my discourse, dripping with the nectar of holy *Dharma*. Heard with religious faith, it will surely dispel sufferings, one and all.

60. Not only has this been declared by perfected saints (Jinas) who realised the Absolute, but this is our experience also, burnt, as we have been, by a thousand sufferings, time and again.

61 I shall narrate to you, O King, this delightful autobiography of ours, which will serve to dispel all evil. Please do heed the words of the virtuous.

62. The wise ones who will listen attentively to this holy account, quintessential, and conducive to the acquisition of the choicest state of all glory and joy, will surely paint the walls of the directions with their fame, white and radiant as the jasmine and the moon, and attain eternal bliss, after enjoying the highest pleasures in this world.

Canto II

1. There is, in the kingdom of Avanti, the famous city of Ujjayini, abounding in delightful comforts, and competing with the wealthy capital (Amarāvati) of the heavenly king, Indra, in respect of riches.

2. In that city reigned a wise king, with the glorious name Yaśogha, whose boundless valour was exhibited in his annihilation of proud adversaries in many a battle.

3. Since he decked the walls of directions with the paint of his glory, white as lotus, learned men proficient in etymology of words like *prṣodara* (*prṣat* + *udara*,

where *t* is irregularly dropped), gave him the appropriate name 'Yasogha' (*yasas* + *ghas*).

4. Even as the paste of red sandal-wood, full of saffron powder and camphor, cooled his hot limbs when smeared over his bosom, so did the moon-faced Candramatī, full of love, abate his love-fever by being pressed to his bosom in privacy.

5 To them was born a glorious son, by name Yasodhara, matchless in good manners and valour. He was spreading, in all directions, the radiance of his fame, white as the train of waves in the Milky Ocean

6 Abandoning the autumnal moon for fear of fading again as it were, Moonlight made her permanent home in his face, the abode of unfading beauty, and the seat of blooming blue lotuses, namely, the eyes.

7. The broad chest of that beaming prince, adorned by the necklace of shining pearls, seemed as if it were adorned by the radiant smile of the sporting goddess of wealth, residing therein

8. His two massive arms, long like snakes, and like two embodiments of martial valour, served as Rāhu and Ketu to the rising orb of the moon, viz, the host of enemy kings.

9. Smashing down, as he did, the elephants' heads, viz, adversaries, he was a lion through and through in valour. Yet, because his body was the permanent abode of beauty, he attained fame on earth, only as the lion-waisted one.

10. In him who had the best of all virtues, there was nothing middling or low. (Passionate) damsels (interested in the latter) could not, therefore, feel satiated with him.

11. What wonder that his feet, rosy like fresh lotuses (and 'two veritable rubies'), gaining in splendour by applications of unguent (and 'by the work of lapidaries'), attained, by their excellence, the state of crest-jewels for the heads of vassal kings ?

12. He had a queen, Amrtamati by name, whose limbs were fashioned as it were out of the moon's sweetest essence. Using her as the pulse, Love became aware of the throbbing delight in the King's heart.

13. He begot through her a son, Yaśomati, a grandson to Yaśogha, delighting the entire world with the nectar of his glory, just as Indra begot Jayanta through Putakratāyī (or Śacī).

14. Yaśogha, transferring the burden of administration to the noble youth, (Yaśodhara,) endowed with all the excellences within himself, became carefree and happy, enjoying the company of royal Laksmī for long.

15. Once the King in his court, attended upon by vassals, chanced to sight his grey hairs in the mirror, and religious as he was, renounced his craving for sensual pleasures.

16. At once, he made over his kingdom to Yaśodhara, of mighty prowess, and followed by a hundred kings who were also bent upon renunciation, betook himself to a penance-grove

17. The goddess of sovereignty, was full of attachment to him, the new husband, illustrating, as it were, the common nature of women. In every limb she expanded as though nourished by his constant attentions.

18. Bedewed with moonbeams, viz., his excellences, the entire populace shook off the scorching torment due to the king's parting, and took to him, with delight, he being like the dew-rayed moon in whom the light itself has taken shelter.

19. His conduct never angered the people. Discriminate as he was in action, he never became repulsive to them. With his wealth of modesty, he could never insult anyone. A liberal donor that he was, he could not brook avarice.

20. Only his sparkling physical eye would close during his sleep; but his other eye, constituting the machinery of administration, was ever (open and) wakeful, and with this he put an end to the very stealing tendency in thieves.

21. He repulsed the devilish attack of the rising foe, fierce like Ketu ('the dragon's tail'), and won back his full domain (also, 'the moon's full orb') victoriously, by dint of his valour (also, 'fire') kindled into flame upon the altar of the battle-sword by the counsel of ministers (also, 'sacred chants') and daring deeds (also, 'observance of ritual').

22. Once, at the close of day, he dismissed the assembly and, going up the mansion with walls of gems, arrived gracefully in the bed-chamber of his beloved, seeking connubial delights.

23. Then the sweet fumes of dark aloes, dark like the wings of pigeons, were seen issuing out of the lovely casements, after perfuming the inner apartments.

24. In the soothing red light of rubies there, the jasmine wreaths looked red indeed; and the people could recognise the blooming jasmynes therein only by their fresh fragrance (and not by colour).

25. The wind, perfumed by camphor-dust, and blowing so soft and slow about the windows there, seemed like the sweet breath of the living goddess of that mansion

26. On the couch with its dark legs of shining emeralds, and with white coverlets made of the soft feathers of white swans, the King, with his body comely with sandalwood paste, diverted himself with the Queen.

27. Now the lover would p'ay the bee to the blooming lotus of her face, now would he wipe away the smear of sandalwood-paste on her plump breasts

28. Now, embraced in the neck by her arm, adorned with glowing gems, he would become intoxicated with joy like Indra's elephant by the touch of Abhramū (its mate).

29. Now, desiring to secure the treasure in her middle, concealed beneath (the earth, viz.,) her waist-knot, he first dispersed the encircling girdle (viz , serpent) with sweet murmurs (viz , magic spells).

30. When the passionate husband freed himself from her close embrace and turned his eyes towards her groin, the charming queen became very angry at the diamond lamps which could not be blown out by her

31. As he laughed aloud, biting her lips with his teeth, she, with a voice full of sweet moans, eyed him in anger and struck him hard with the wreath of jasmine torn from her hair.

32. While she adopted the reverse posture in the love act, perspiration, dripping from her breasts, fell upon his bosom like the oblation of ghee into the fire of passion

33. At last, when the night had far advanced, the King, fatigued by amorous delights, fell asleep in joy, the grip of his arms around his beloved becoming loose.

34. Meanwhile, having tied down the King's elephant to its post close by the royal bed-chamber, the elephant-keeper who remained awake there, sang forth a song, melodious and sweet.

35 It was clearly rendered through the musical notes. It was excellent by the richness of voice. It was sweet and splendid by his skill in harmony. It was ravishing by the symphony of *Mālavā-pañcama*.

36 The Queen, lying on her couch with half-closed eyes, her body languid after the amorous sports, heard this ravishing song, and at once took a fancy for the gifted singer.

37. The very next morning, the Queen, doting upon him, despatched her lady-in-attendance as a go-between. That lady, by name Gunavatī, retraced her steps as soon as she saw him and cursed the Queen :

38. " Strange indeed are the freaks of Cupid at whose bidding one's senses are lost ! Oh, that the Queen, a veritable *Urvaśī* in human form, should take a fancy for such a wretch !

39. An odious stench his face emits ; his body is, by birth, bent at the back. Dubious (and bald) are his eyes and brows. No neck at all he has and his hairs on the pate are so few and patchy !

40. His mouth is black like the beak of a crow. As for teeth, many of them are outside the mouth with just a few inside. Charred are his hands by the elephant's urine ; and his belly is bristling with running sores !

41. How, alas, can he fascinate the Queen, a paragon of beauty? Or why should I bother myself about this thought? Desire for the undeserved is in the very nature of women. "

42. The messenger, of course, returned to the Queen and reported what she really felt in her mind. But the low-browed Queen, in a voice choking with frenzied passion, said to her .

43. "It is only a mistaken mind which values fresh youth, handsomeness, and nobility of birth. O friend, he that answers to the call of Cupid, is verily a god for pretty women

44 The conquest of women's heart-treasure is after all the reward of even exquisite handsomeness, should it be present. When that goal is already realised in his case, of what avail is further reasoning? When the effect is accomplished, there is no need, surely, for knowing the cause

45. Therefore he is verily my angel of love, drawn, as my heart has been, by the stream (lit 'tube') of his song O friend, why need I waste words? I cannot live without him "

46 Compelled by the words of the Queen, manifestly mad with love, the maid soon approached Astavanka and carried out the dear mission of her mistress

47. Day and night, the Queen enjoyed delights with him seizing every occasion that came , and as days passed, her love for King Yaśodhara ebbed away

48 When the King, the son of Candramati, could not find her usual temper in looks, embraces, kisses, etc , he made up his mind to conduct a preliminary investigation

49. Dismissing the assembly in his court, he entered the bed-chamber set in order, and simulating sleep that night, lay down on the superb couch along with the Queen.

50. Finding him asleep, the Queen extricated her body locked in his arms, picked up betel leaves etc., scents and bouquets, and went out to meet her paramour

51. Intent on examining her misconduct, the King, with his sword unsheathed, shadowed her from behind on her way, even like Nemesis pursuing a sinner.

52. The paramour who was furious at the Queen for her late arrival, shook her violently by the hair, and thrashed her with the leather strap in his hand.

53. Though kicked down and insulted by that wretch, she did not cry. She was just moving hither and thither like the moonlight under an eclipse in the sky.

54. He placed his foot on her neck until she was swooning and made fun of her aloud :— " Oh sweet, see how I bear your feet on my head ! Why are you dumb ? Give up your sorrow. "

55. Recovering her breath somehow, she said :— " I am not at fault, O darling ! Pray, restrain your anger. Long I had to sit on the throne beside the King ; and that is the cause of my delay.

56. All my senses are ravished by the sweet features of your person. As long as I live, you are my life. How can I ever disregard you ? "

57. When the King saw her being enjoyed by him after this reassurance, he flew into a rage and

waved his sword to cut down the two (culprits). Yet, in his firmness, he reasoned within himself :—

58. “ Of what worth is this mean creature, a groom of my elephants ? And a woman, though vile, does not merit the death-penalty. It ill becomes my royal might ; on the other hand, it will only tarnish my fame, spotless now as a pearl necklace.

59. How can this sword of mine, meant for slaying heroic enemies on the battle-field, be employed against creatures so base ? To be sure, a lion will not employ his tender tooth, which can tear out the temples of elephants, against a mere jackal.

60. So did the King, (majestic as) a royal swan, decide in his mind, and he returned in peace and lay down on his couch sand-white.

61. The very buxomness of her breasts which formerly excited, in his mind given to erotic thoughts, a desire to hug them hard, now brought him disgust !

62. Turning aside her amorous approaches, as if overcome by deep sleep, the King deeply pondered in his own mind, shocked by her adventure .—

63. “ This woman is so lovely in every limb that she can seduce even Cupid. How could she, then, dally with a wretch ? Or, perhaps, sensuality breeds unreason.

64. Futile, indeed, is men's boast of handsome physique and blooming youth. Cupid is the master of the hearts of women , and he does what he likes.

65. This woman is surely a rival of Laksmi (the fickle goddess of royal splendour) to prove herself such a downright adultress. How can I repose implicit confidence in her, so fickle by nature ?

66. Fie upon my mind, a prey to passion ! Fie, fie upon riches, heading only towards misery ! Let me, through renouncement, seek for the angel of Perfection who knows not inconstancy. ”

67. Occupied with such thoughtful musings, the King lay on his bed with eyes closed ; and got up as though he were awakened as usual by the auspicious morning music falling on his ears.

68. He saw his face reflected in ghee, patted a cow devotedly, and consulted his doctors about physical health. Next, with his trusted retinue, he called on the Queen, seated on a dais, amidst chamber-maids.

69. Starting deliberately a jocular entertainment, the King began to play with her, and struck her soft body with a fresh dark flower, picked in sport.

70. As if unable to bear that pain, when she let her body drop to the ground, the King soothed her by sprinkling perfumed water and spoke out with affected sympathy :

71. “ O accomplished (also, ‘ accursed ’) woman, death, which drew so near you when you were hit violently by the dark-faced one exuding moisture (also, ‘ pus ’) from all pores (also ‘ sores ’), has been averted only by extraordinary good luck. ”

72. With these words suggestive of the nocturnal affair, he admonished the Queen. Very much shaken and seized with anguish, he went then to his mother.

73. Seeing her dear son bowing down his head to her respectfully, Candramatī seemed eagerly to drink him up with her eyes wide open. She inhaled the scent of his uncovered head so close to herself, and, with

her buxom breasts oozing out milk, became immensely happy.

74 Sprinkling on the son's head sacred grass and holy rice, fetched by noble housewives from containers made of gems, she blessed him saying "Long may you rule the entire world, uprooting all your enemies by the sword in your hand!"

75. As the King's face-lotus was fading under the burden of vexation at his wife's misbehaviour, and as he lay breathing out sighs, heavy and hot, Candramatī was foolishly blessing her dearest son with a banner of glory bestowed by the goddess of Victory in battles with bigoted enemies

Canto III

1. "Endowed with matchless might of arms as you are, my son, no enemies can confront you. Your dominion on this wide earth, begirt by salt oceans, remains unchallenged by any foe

2 Though appropriated all the time (also, 'along the shore') by clouds, viz, the needy hosts, with rumblings, viz, songs in your praise, the ocean of your treasures remains as full as ever, undiminished

3 There are numerous youthful damsels, with garlands pushed up by their buxom breasts, with lovely faces lit up by smiles, and with looks sweet and lingering, to delight you in your amorous moods

4. Expert doctors who are learned in all book-knowledge and proficient in practical applications thereof, are guarding your health with great devotion, and they are lions indeed against elephants, viz, bad doctors.

5. You live happily amidst the soft and sweet notes of pleasing musical instruments, the enchanting songs of accomplished songstresses, the delightful dancing shows of pretty dancers, and other entertainments

6. (a) You derive amusement in the assembly of men who can judge (poems, etc.,) with pride, in words dripping with nectar of poetic essence; and who are experts in readily composing narrative and descriptive poems.

6. (b) You derive amusement in the assembly of reciters with elegant and chaste expression; of dialecticians who are like the six-faced god Skanda in the six systems of philosophy, and of poets who can readily compose narrative and descriptive poems.

7. How is it, then, that on your face-lotus appear these signs of fading even at day-break? By this sight, my heart is bereft of joy, my son, and is sore as if irritated by salt. "

8. Then the King, equal to the King of gods in prosperity, made answer to his mother: " By your infallible blessings, O mother, I am all right in every way.

9 But last night, O mother, I vividly saw that moonlight got itself separated from the moon, bearing the full glory of the opening night-lotuses (also, 'of the illumined earth below') and made union with darkness.

10. Not even once, in my life, have I ever seen such a thing even in dream It has got itself fixed in my mind and is causing me unbearable agony.

11. The simple mother took the King's words, suggestive of the wife's misconduct, for a dream verily, and said to him anxiously .

12. "O my son, do take up immediate measures to counteract this. This is indeed a very bad dream you have seen. You should worship the goddess Candikā at once. She, when propitiated, will, surely, ward off troubles

13. O son, sacrifice at once in her temple a herd of rams with the blade of your own sword. Satisfied by that offering, she will destroy, before long, the evil effects of your dream."

14. At this, the all too merciful King shut his ears and said; "O mother, is it right that you should say this, at once irrational and immoral?"

15. After all, the life of man is a fleeting show lasting but a day or two. If, on that account, a living being is killed now, my soul will be tainted with horrid sin in lives to come, and how shall I bring it down upon myself?

16. For all kings in my family history, firm has been the hereditary faith in the religion of Jina. In that religion, violence is the most heinous of sins and is a source of hellish suffering.

17. In your motherly affection, O mother, never again tell me such words." Ruffled by these words, Candramatī spoke to him again;

18. "Let my word be disobeyed in this; let your faith in non-violence remain esteemed. Differently, then, you will propitiate the goddess by sacrificing a cock made of rice-flour."

19. As the mother was saying these words again and again, the King understood her keenness and reflected: "I said one thing; and another thing is the upshot now. What shall I do in the matter?"

20. It is wrong to disobey a mother's bidding ; and equally bad is the slaughter of living beings. Alas, what a fate that my mind should be placed in a quandary like this !

21. Causing injury to a replica of a sentient being is virtually injuring the sentient prototype itself. Inflow of *karma* through strange channels has been preached by the foremost ascetics. "

22. Notwithstanding this wisdom dawning within himself, the King, overcome by regard for his mother, went like a skeptic (i e. non-Jaina) to the temple of Candikā, along with his mother.

23. On Tuesday, which synchronised with the eighth of the bright half of Āśvayuja, the King devotedly circumambulated Candikā thrice and saluted the goddess, bowing down his head.

24. There he got the artificial cock, whose painted beauty had tempted a spirit to reside therein, and slaughtered it with the blade of his own sword, saying — "O goddess, please derive satisfaction ; this sacrifice is meant for thee. "

25. Seeing the beheaded bird giving out a shriek at a short distance, the King threw down the sword in his hand and grieved. Folly, to be sure, brings anguish to the good-natured.

26. Alas, I am undone by the good-looking Amrtamati ! Alas, I am undone by the bidding of my mother ! Alas, I am to live long in Hell ! Alas, I am bound by the unbreakable bond of rebirth !

27. How strange that this artificial bird itself should moan out aloud when hit by the sword ! Alas,

under this guise, it seems, my fall, like a woman, is beckoning to me !”

28. Thus reflecting, the King, his eyes overflowing with tears, returned to the palace. Weary of worldly enjoyments, he passed on the royal estate to his son.

29. Seeing the King bound for the penance-groove, the whore said to him :— “ My lord, without you, what happiness can I have here at home ? ”

30. Oh King, to-day you should first place your dear son Yaśomati on the throne as new king of the realm and partake of best food at my table. Later, you can go along with me to the forest. ”

31. Knowing as he did her (evil) heart, the King yet went with his mother to dine at her table. When doom is impending on persons, even wrong appears right.

32. Both of them who had given quarter to violence in their minds, breathed their last by over-eating the delicious pudding, prepared by her with poison inside and a coating of honey outside.

33. On a mountain named Vindhya, the King became an embryo in the womb of a peahen. The peahen, however, guarding the hatched egg, was killed with a cudgel (by a hunter)

34. The hunter picked up the egg mercifully and gave it to his wife, saying : “ Please bring it up. ” Brought up by her, it soon developed lovely plumes drawn into a circle as it danced.

35. Meanwhile, Candramatī who died was reborn in Karahāta city as a dog. King Yaśomati came to possess both of them as presents made over to him.

36. Therein, as people saw, they had (once) enjoyed for long their empire over the entire earth; therein, again, they were seen feeding on filthy refuse and worms. The fruit of one's own action is difficult to get over in this world!

37. Once, seeing his woman in his own mansion dallying with the paramour, the peacock's memory of its past life returned, and it furiously pecked the paramour's eye until it bled.

38. Being smashed on the head by Amrtamatī, the peacock fell down to the ground in pain. The dog, that had been Candramatī in the previous life, caught it (as it fell) and ate it up.

39. The King (Yasomatī), unable to forgive its killing his pet peacock, gave the dog a big blow with his diceboard.

40. Seeing both of them dead, the King was filled with sorrow. Good masters are so full of mercy towards their dependents that they do not reckon their lowliness.

41. The peacock that died came to be reborn as a boar bristling with sharp thorns in a big forest teeming with elephants, lions, eight-footed beasts, etc., near the Vindhya mountain.

42. The dog too, after its death, was reborn in the forest as a black cobra. Once, incited by old enmity, the boar killed down the cobra.

43. As the boar was about to move away after feasting upon the black cobra, a tiger, mad with hunger, suddenly pounced upon the boar and killed it.

44. The boar was born again as a red-eyed fish in the river Śīprā, while the black cobra became a violent crocodile therein.

45. As the crocodile was running fast after the fish, its enemy, in order to kill it, it came across the King's female hunchback on its way in the water, and snatching her away, the crocodile went back to its dwelling hole.

46. In a fit of anger, the king of Ujjayinī got the crocodile out of its watery hole through his fishermen and had it tortured unto death in numerous ways like cutting, and burning.

47. The crocodile, so devoured by Death, again took birth as a she-goat in the untouchables' colony of that very city. What filthy spots does not a soul frequent when tipsy with the brandy of *karma* ?

48. The red-eyed fish too came to be caught in a fishing net ; and was brought to the King by his men. The King ordered it to be cut and cooked for the ceremonial dinner on his father's death anniversary.

49. The brahmins feasted upon that flesh and pronounced the benediction that Yaśodhara was in heaven. Meanwhile the half-cut fish thought ; " Alas, I am here a fish all the time, and where is heaven for me ?"

50. Now the she-goat conceived the soul of the dead fish (as an embryo) in her womb, the very she goat which had been the deadly black cobra, of the colour of dark clouds, in the third birth.

51. Being brought forth as a he-goat and with a body which soon came to possess vigorous youth, the

he-goat mated freely with the mother-goat itself, overcome by passion.

52. Once, as the he-goat was in the sexual act with the mother, another he-goat came forth suddenly with eyes red in anger and killed it, tearing out its belly with its sharp pointed horns.

53. Again the soul (of the dead he-goat) entered the womb of the self-same she-goat, impregnated with its own semen. The excessive growth of the embryo in the womb caused much weight and pain to the she-goat.

54. Once, the King, who was returning from the forest after a hunt in disappointment, shot down the she-goat casually with his pointed arrow.

55. Seeing the young one of the goat slipping out of the cavity caused by his arrow shot (in the body of the she-goat), the compassionate King ordered a manservant of the lowest class to bring it up. Accordingly, the man brought it up.

56. Another time, the King vowed to offer he-buffaloes as sacrifice to the goddess Bhavāni, went play-fully into a forest with a band of followers of his own age, and killed a whole herd of animals.

57. Being extremely glad at the plentiful game he got, the King propitiated the goddess Candikā by sacrificing many he-buffaloes. His cooks removed the flesh of buffaloes to the kitchen for the banquet of brahmins.

58. Seeing it laid out for drying in the sun, the brahmins said : " This is not fit for the *śrāddha* ritual, since it is so impure by being touched by crows and dogs.

59. But if it be touched all round by the mouth of a young he-goat ('born in an abnormal way'—*Commentary*), then will it be sanctified at once. In books on religious practice, such is the statement made by authorities like Sage Nārada. "

60. Giving credence to their words, the King got the young he-goat from the house of the untouchable servant; and after being purified by its touch, the soft flesh was roasted by the cook.

61. Partaking of it, along with rice, to their heart's content, the brahmins pronounced their benediction—"May King Yaśodhara with his mother in heaven find complete satisfaction for ever!"

62. The moment the young goat heard the brahmins' words, its memory of past lives revived, and it thought—"Lo, I am the one called Yaśodhara; this King is, to be sure, my son!"

63. All this retinue of attendants is mine indeed. This is Ujjayini City where I lived. And this is my gem-palace wherein my Queen killed me with poison.

64. Where could that woman be now? She is not to be seen anywhere though I make so much mental effort! I do not know whether she is dallying in her paramour's house or whether she is at last in the abode of Death.

65. Here I am, suffering untold misery, living this life of a he-goat! Here is this King, with great paternal devotion, making the brahmins proclaim that I am in heaven!

66. With a thousand recollections of this kind, the he-goat was heavy in mind. Meanwhile, its mother-goat was reborn as a big buffalo in the land of Kalunga.

67. The big buffalo had a back strong enough to bear the heaviest of loads. A rich merchant made it carry his luggage on its back up to the outskirts of Ujjayinī City where he encamped with his caravan, fatigued by the journey.

68. Plunging repeatedly in the waters of the river Śiprā, the fatigued buffalo was trudging about therein, and killed down the King's best horse, Rājahamsa, let out to drink water in the river.

69. In his wrath, the King confiscated the entire belongings of that merchant, and had the buffalo instantaneously brought before him, intending to get it tortured to death.

70. The King's men nailed down its four feet (bound together), scalded its belly with (boiling) salt water, and hanging it with its knees up, burnt the buffalo alive, mercilessly.

71. A piece cut out from its roasted part in front, was handed to Yaśomatī's mother, who ate it up at once and said: "I am not at all satisfied by (eating) this.

72. But fetch me the (roasted) thigh of the he-goat tethered in the kitchen." The men did so and the servant-maids spoke to themselves:—

73. "Amṛtamati's body is now odiously stinking and sticky with countless running sores. Yet, why does she keep on eating flesh, which is unwholesome to her health?

74. This woman has committed sinful deeds in the past; only a little of its fruition is her present state. Here in this world itself, man can see with his own eyes the course of *karma*, ever productive of dire fruit.

75. At night she sped to Astavanka, the paramour, giving up her own husband, equal to god Cupid himself! This woman, indeed, put to death, with poison, both the King and his mother. ”

76. When the servant-maids nearby were talking thus among themselves, the maimed goat saw the (former) wife, and gasped in anger, with nasal grunts. It thought :—

77. “ What a fine body you once had, O whore ! Why has it decayed into this ? Truly, that lover of yours is a leper. It is contact with him that has brought you into this state ! ”

78. Does not your anger abate yet, O woman, even after killing me with poison ? Not satisfied with eating the buffalo’s flesh, you are now eating also my thigh with such zest ! ”

79. In a few days, the he-goat, with reflections of this kind, and the buffalo roasted alive, were both eaten up by the King’s mother, and thus lost their lives. What else could they do ?

80. Giving up their body in great agony, the two were pushed on by their strong *karma* to be born once again as two cocks in an accursed untouchable’s house in the same city.

81. They were casually noticed by Candakarman (the headman) on his rounds, who took them before the King (as presents). King Yaśomati said to him : “ Bring up these two with affection as your own sons ! ”

82. In his (Candakarman’s) residence, the two cocks grew up in a pretty cage, with their tremulous eyes, radiant feathers of emerald hue, jewel-crest — which grew in time — of the colour of a red hibiscus

flower and glowing feet surpassing the colour of lines of gold on a touchstone.

83. Executing the affairs of state as directed by his ministers who were verily like Bṛhaspati (the minister of the king of Heaven), feasting upon wholesome food as directed by his doctors who were oceans of medical knowledge, and scoring a lion's victory on every battle-field, King Yaśomatī, the lord of the goddess of imperial sovereignty, ruled the earth for a long time.

Canto IV

1 Once, when the woodland was gay by the arrival of Spring with his company of flowers, the King went out in the company of his wife Kusumāvalī to see the woodland beauty which, like himself, was spreading sweet perfume everywhere

2. As the King approached the forest, the goddess of Spring appeared indeed to welcome him with words, viz, the sweet and melodious notes of cuckoos, and with radiant smiles, viz, fresh flowers.

3 (Though like creepers) extremely slender, fragrant with flowers, and bedecked with red shoots, viz, corals, the King's women moved to and fro, while the creepers could not give up their immobility at all

4. The trees were shaking in the wind as if in fear of the prospect of their floral wealth being plundered soon. In their wake, the humming bees seemed to be weeping as it were, out of sympathy due to long association (with them)

5 The creepers now ascended the trees higher up, trees which were unscalable by men because of their

heights, as if the creepers wished to safeguard their floral wealth deposited on tree-tops

6. As the pretty women firmly grasped the branches, cut off bunches of flowers and collected them, there arose the murmur of bees as if it were the moan sent up by the trees in pain.

7. Some of the trees in the forest with their branches in flower, served as swings for the pretty women, and shone as if they were so many celestial trees embraced by nymphs, come into being (on earth) for the first time

8. Some of the courtesans lay gaily on beds of tender leaves in bower-houses as though they were bursting forth with leaves (also, 'thrills') all over, by passionate longings due to the advent of Love's carnival.

9. On a floral bed made for him at the foot of a tree, the King stationed himself with his darling Kusu-māvali, right in front, and entertained himself by listening to the Spring songs the ladies were singing

10. Meanwhile Candakarman (the headman), on duty of clearing the forest of wild beasts and thieves, chanced to come there, and saw a very great sage, Akampana, sitting at the foot of a lovely tree

11. He went humbly to the sage endowed with holy mind-concentration and falling at his feet, put him a question. The very nature of a believer (in religion) turns him towards the good

12. "Closing your eyes and firmly seated, on what, Sir, are you meditating? And what may be the reward of such meditation? Be pleased to tell me. Conduct of persons like your honour cannot be unrewarding."

13. The generous-minded sage felt in his heart that Candakarman was a genuine believer and said to him : "Here I am meditating clearly on my inner soul, as I wish to cross over the ocean of births."

14. On hearing these words of the great sage, Candakarman retorted, "Certainly, there is no difference at all between the body and the embodied soul. To explain myself at length .

15. Once I have bound a thief, and cut him up into the tiniest bits ; yet I could not see any soul (in his body). If the soul existed separately, why did I not notice it then ?

16. Another time, I got the (living) thief weighed earlier in a balance and then again after he had been killed. The same was the weight, though If the soul were separate, the weight should have been less.

17. Again, a thief was placed in a big underground cellar and its only opening was completely sealed off with lac. After a few days, the fetid body alone was noticed therein and no outlet through which the soul might have escaped. Hence it is falsely said to exist "

18. The sage said . " Listen to this three-fold answer .—Just as no fire is seen in the wood, though cut into tiny fragments, unless the wood is churned hard, so it is with the body too. Take this as certain.

19. Just as no difference in weight at all is seen when one weighs bellows in a balance and again weighs the same after blowing air into it, so to be sure, it is, with the body and soul, distinct as they are.

20. When a man enters a cellar without any opening and blows a conch aloud, the sound moves out

though there is no outlet for it. It is so even here. Understand this rationally.

21. If you should ask about the soul's nature, here is my answer —The soul is great, without a beginning, endless, and conscious of self and not-self. Ever does he revolve from one body to another according to the law of cause and effect ('merit and sin'—*Commentary*).

22. He is the doer of good and evil, and he is the diner of good and evil, and he is the partaker of joy and suffering. When meditated upon with perfected means, he indeed is freed from the dross of *karma*.

23. Refraining from the bad forms a greater element in the discipline of contemplation upon the soul than even knowledge of the good. Goodness to living beings is the supreme morality. Injury to them is its very opposite. Be sure of this.

24. The soul will ever accumulate merit to himself by devotedly keeping to the religious vows. The wise ones say that morality consists in faith regarding the scriptural categories, viz, the soul, and so forth.

25. Non-violence, truth, non-theft, celibacy, and sense-restraint are the five religious vows. The rewards also have been regularly classified and described by the wise :

26. Non-violence is the best remover of enmity. Truth makes for infallible utterance. Non-theft attracts riches towards itself. And celibacy is the giver of supreme strength.

27. To him who is keeping the vows unflinchingly, comes knowledge of life, both past and future.

The devotees, intent on adding strength to their religious practices, give up honey, wine and flesh.

28. I have already explained to you morality in detail. There is nothing more conducive to the soul's good (than morality.). One who keeps to it, though lacking in religious practices, will never fall into hell, the abode of misery.

29. Men who indulge in irreligious conduct find themselves on the theatrical stage of rebirth, assuming actors' roles of many an animal species and suffering much in their wanderings.

30 These two, who were once Yāsodhara and his mother, wandered through many births in intense misery and are now living with you as cocks.

31. If slaughter, practiced only in intent, can bring about such unbearable suffering, what need I say about (the effects of) real slaughter, and what, again, when it is associated with the whole host of sins like untruth ?

32. So, my son, give up violence and so forth. Let the thought, " This is mine life-long ", cease For, the saints say that the fruit of self-knowledge is just the choice of what is beneficial and rejection of what is baneful. "

33 Harkening to these words of that great sage, he adopted a religious outlook with the five vows The two cocks, meanwhile, recollected their past births; and both of them crew aloud in joy.

34. At the same time, the King who attempted to exhibit his shooting skill to his beloved, shot the two caged birds with a single arrow that could hit the target guided only by sound.

35. The birds gave up the body with tranquil minds purified by the best (gem-like) religious vows. At the same time, Queen Kusumāvalī conceived them (in her womb) like a mine concealing twin gems of latent lustre.

36. (Later), she brought forth twins. Yaśodhara was born as a boy and Candramatī as a girl. Lovely as the moon and the moonlight, they grew up, delighting the eyes of people like nectar.

37. As they outgrew childhood, the twins took up the pursuit of higher learning. Once, the King went out to hunt in a forest; and he chanced to see, at the start, a sage absorbed in penance.

38. Getting no game at all that day, the King was returning with a wry face. Seeing the sage again, he said—'This is the impediment to my game' and let loose upon the sage, the whole pack of his five hundred hounds.

39. Seeing that the pack did not kill him because of his power of penance, the King's fury increased and he was about to slay him with his own hands when a merchant, Kalyānasuḥṛt (lit. 'a good friend'), arrived there casually.

40. Noticing the danger to which the sage was exposed, he spoke to King Yaśomati: "Is it worthy of Your Highness to behave thus towards the great sage who deserves salutation?"

41. Your evil intent about him is itself sure to rob your good in birth after birth. Bearing a mind ever steady in penance, he has won power unconquerable even by Indra (the lord of heaven).

42. Himself without joy, he favours all; knowing no anger, he subjugates all (senses). Always, the con-

duct of those who are self-realised through knowledge is extra-ordinary.

43 Prostrate yourself, therefore, at his feet in devotion and heed his advice that can purify sin, already perpetrated. In case these words of mine do not appeal to you, it only means that you are intent on your own fall."

44. The King said to him: "How can I bring myself to bow down to this man whose body is unwashed and dirty, until I at least make sure who he is by birth — and that too when he has proved an impediment to my game?"

45. The merchant replied: "This man is ever pure because sin is suppressed by his right conduct. Purification, in water, of the evil-minded is just like washing from outside a handful of faeces.

46. This conquerer of Cupid is a 'Ganga' by birth, and his prowess was deeply felt for long in Kalīṅga. He is called Sudatta and is now practising penance, freed all of a sudden from the lures of the world.

47. What Your Highness says about his being the cause of the loss of game and sport, is perfectly true. By the power of this holy-natured one, there is no game for hunters in this forest."

48 The King accepted this counsel of his friend and respectfully fell at the feet of the sage. He said to himself: "Saluting this sage with my head, I shall be washing away my sins once for all"

49. The sage stopped the King, who had first contemplated murder, from bowing now and recounted

all that the King had thought in his mind. The wonder-struck King asked the sage respectfully to tell him the fate of his grand-father, etc.

50. Thereupon, the sage granted the King's request and narrated what he saw in his yogic wisdom :
 " Your grandfather, by his penance, has attained the sixth supreme heaven, beyond even the fifth one !

51. There he delights, day and night, with zest undiminishing and enjoys pleasures amidst nymphs, adorned with heavenly ornaments and equal to the newly risen sun in radiance

52. My son, murdering her own husband with poison, your mother became a leprous woman. Even after death, she has fallen into the wretched fifth hell (Dhumaprabhā) and is suffering agonies there.

53 Your father, Yaśodhara, killed an artificial bird , and due to that sin, was reborn as a peacock, as a boar, as a fish, as a he-goat twice, and finally as a cock

54. The mother of Yaśodha's son (i e. Yaśodhara) too, for the same sin, underwent no less misery gradually as a dog and a cobra, as a crocodile and a she-goat, as a buffalo and a hen

55 At last, O King, being shot down in the forest by the sound-guided missile of your mighty bow, and dying with pure mind^s, the cock and the hen have now become the children of Kusumāvali

56. Listening to the horrid wanderings of his father through several births, on account of even contemplated violence, the King became afraid of the manifold slaughter of living beings at his hands and his mind leaned more and more towards asceticism.

57. His children too, arrived there as the great sage was narrating their several births; each of them recollected the past lives. Memory revives, indeed, when strong reminders are present.

58. Thereupon, the world-weary King passed on his Kingship to his son (Abhayaruci) and took up asceticism, along with a number of ruling chiefs. So did the wise merchant, Kalyana-suhrt.

59. The son (Abhayaruci) who had then received kingship from his father, lest there should be any impediment to his father's penance, and who was really averse to sensual joys gave it away to his younger brother named Yasodhara (II).

60. Thereafter, with his sister (Abhayamati), also freed from illusion, he approached the great sage Sudatta, relinquished possessions with a blameless mind, and was initiated into the lores of salvation by the monks.

61. We ourselves are king Yasomati's twin children who sat at the feet of holy teachers in the forest. Between us two, they call me Abhayaruci and they call this lady Abhaymati

62. Today, O Maridatta, we happened to step inside your city and get caught by Candakarman in the course of our daily rounds to beg food for the great sages who have encamped in the garden outside your city ;

63. Remembering our horrid misery in several births brought about by sham violence itself, we have renounced affluent wealth and become disciples of the great sage (Sudatta).

64. How strange that our attempt at killing a fake bird should result in our horrid wanderings in

various lives¹ Our minds shudder at the thought even now. But we see Your Highness about to kill a whole host of living beings. We are wonder struck and filled with pity ”

65. Listening to their words, the goddess Candamārī, along with citizens gathered there, felt pleased, even as they could see (with their own eyes) Coming to know that they were his own sister's sons, King Māridatta too felt pleased

66. The goddess Candamārī, seen by all people in her visible form, herself attained asceticism and bowed down to the twins, since good sense had dawned on her by their discourse and she now dreaded the miseries of violence

67. Before becoming invisible, she declared . “ Hereafter, let my devotees worship me only with pure objects like flowers If anyone should kill (animals), his family shall be ruined. ”

68. Becoming tired of sensual pleasures, King Māridatta made over his kingdom to his worthy son Kusumadatta, and went with unequalled humility, along with the twins, to the holy Sudatta in the forest and became an ascetic.

69. Learning the scriptural lore for long at the feet of that teacher, and practising penance two-fold, viz., the external and the internal, and giving up his body in yogic fashion at the close of his appointed life-span, that king became a god in the third heaven.

70 Knowing that their life-span (on earth) was short, the twins practised penance in the prescribed way, and discarding their bondage of body through

yoga became two gods in the second heaven (viz, *Iśānakalpa*).

71. Endowed there with radiant bodies outshining the brilliant rising sun, and sweetly glanced at by the smiling nymphs in love, they sported in that heaven for long, steeped in supreme delight, remembering all the time their teacher (*Sudatta*) who was responsible for breaking the vicious circle of their births

72. Coming to know that these two as well as the king of *Yaudheya* (i. e. *Māridatta*), had ascended to heaven by the power of penance, king *Yaśodhara* (II) gave up his sorrow of separation from them and felt extremely glad

73. Exhibiting his reverence towards elders, his deep love among kinsmen and his sword in hand against enemies on the battle-field, that King (*Yaśodhara* II) well-read in the vast ocean of polity, sworn to truth, and a victorious lion at the head of battle, held the sovereign rulership of the (goddess of) state

74. Keeping his subjects of different castes and stages (of life) steadily on the righteous path by his power, crossing the sea of learning by serving attendance on wise elders and by conquering the senses the Emperor *Yaśodhara* (II), with his great fame touching the other shores of far away oceans, and with a mind well disciplined by the science of polity, enjoyed for long the best fruits of the Three Values (of life)

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